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of Manuscript Illuminations



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OF MANUSCRIPTS
AND ILLUMINATIONS

Stephen N. Fitzgerald

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THE JEANNE
MILES BLACKBURN
COLLECTION
OF MANUSCRIPT
ILLUMINATIONS

Stephen N. Fliegel

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Foreword

The history of the book forms one of the chief categories of the material culture of medieval and Renaissance Europe. Its history spans at least a millennium and for many people today these hand-written, richly embellished works of art represent the quintessential form of medieval artistic expression. Their appeal is both intimate and timeless. The illuminated manuscript is undoubtedly the most tactile and recognizable of all such collectibles from this era. Indeed, the book's very shape has remained the same into our own time. The collecting of single leaves for the beauty of their miniature paintings and calligraphy has long been compelling to private collectors, and can be traced back at least four centuries. Yet collecting with knowledge, informed judgment, and conviction of taste is no easy task.

Jeanne Miles Blackburn, a Florida collector and former speech instructor at Vassar College, has judiciously assembled a collection of illuminated leaves over a sixteen-year period, beginning gradually in 1983. Her collection ranges in date from about 1220 to 1535. At their earliest, the Blackburn leaves represent the transition from monastic illuminators to lay workshops. At their latest, the leaves show the final flowering of the illuminated page as it briefly co-existed with, and before it succumbed to, the printed book. The eighty-two leaves encompass the art of illumination as it was produced in some of Europe's most prestigious centers—Paris, Rouen, Oxford, Bruges, Nuremberg, Bologna, Florence, and Rome—and by some of its most accomplished artists—Alexander Bening, Matteo da Milano, the Master of the Franciscan Breviary, for example. The collection provides a glimpse into the humanity of the age. Narrative images and marginalia reveal the common as well as the sublime: a young couple courting, a girl kneading bread, a cook ladling soup. Foremost, however, it enchants and delights through the glory of its jewel-like illuminations. And here, in the painting and decoration of the leaves, lay the driving focus of the owner.

Over time Jeanne Miles Blackburn made her selections from the vantage point of art, considering illuminated leaves to be precisely that, miniature paintings on vellum. Although small, they are never diminished by scale. Throughout her collecting years, she has remained interested in the development of linear and aerial perspective, the growing awareness of light, the progression from the stylized and traditional to naturalism and realism in art, as well as interesting subject matter. Like many collectors, she relied on a principal dealer in forming her collection. The trusting relationship with Bruce Ferrini, who has provided sound advice and custom selections, has resulted in a well-balanced and representative collection.

It is with great pleasure that the Cleveland Museum of Art honors through this exhibition and its catalogue the collection formed by Jeanne Miles Blackburn. The legacy of the collection will not be restricted to its owner's erudition and passion for collecting. It must also honor her marvelous generosity. It is with profound gratitude that I acknowledge Jeanne Miles Blackburn's plan to present the majority of her leaves to the museum over time as a phased gift. A former educator, she is committed to the important role of museum education. In selecting the Cleveland Museum of Art as the future home for her collection, she has chosen to educate and inspire others, taking the view

that fine illuminated leaves must be seen to be enjoyed. Within the larger context of the museum's distinguished collection of medieval art, the Jeanne Miles Blackburn collection will open ever wider the window on medieval civilization for the public it serves.

Kate M. Sellers
Acting Director

Acknowledgments

This catalogue and the exhibition it accompanies aspire to two principal objectives: first, to present to the museum's audience for the first time the collection of illuminated leaves assembled by Jeanne Miles Blackburn; and second, to honor the generosity of the phased gift of the majority of these leaves to the museum during the coming years. In writing this catalogue I am indebted to several individuals whose work and input are reflected here. I should foremost like to acknowledge the collector herself, for her meticulous notes, tenacious research, and thorough knowledge of her own collection made the task of writing this catalogue within a relatively short period of time possible. I am grateful to Laurence Channing, head of publications at the Cleveland Museum of Art, who, in spite of formidable layout challenges, has designed the handsome publication that follows. I thank editor Barbara J. Bradley for her valued advice and suggestions. I am also grateful to Kenneth Boháč, curatorial assistant in medieval art, for proofreading early drafts and organizing bibliographical citations, and to Roger Diederer, research assistant in paintings, for his kind assistance with Dutch translations. I thank Christine Edmonson, interlibrary loan librarian, and Bruce Ferrini of Akron for sharing his insights about the collection and its comparanda. I am grateful to Robert Koonce of Cleveland Heights, Ohio, for a translation from Latin for cat. no. 74, and to Myra D. Orth of Boston, Massachusetts, for new information regarding the 1520s Hours Workshop.

Stephen N. Fliegel
Associate Curator of Medieval Art

The Art of Illumination

Look more keenly at the book and you will penetrate to the very shrine of art. You will make out intricacies, so delicate and subtle, so exact and compact, so full of knots and links, with colors so fresh and vivid.

Giraldus Cambrensis,
priest writing in 1185

The basic format and structure of the book as a physical object were determined in the period of late antiquity and early Christianity. In the ancient world, literature was thought of as something spoken or heard. The Middle Ages broke with this tradition by considering the text as something to be revealed visually, through the written word. Books produced in Europe during the Middle Ages, before the development of printing with movable type in the middle of the fifteenth century, were all handmade. They are therefore called manuscripts, which literally means “written by hand.”

In antiquity, the principal form of the book was the papyrus scroll, which had to be unfurled by the reader to progress through the text. As a physical object, the scroll was fragile and awkward to use. Around the second century AD a superior surface for writing was discovered in animal skins, or vellum (also called parchment). Typically made from the skins of cattle, sheep, or goats, vellum was smooth and flexible and, more important, durable. By the fifth century the vellum codex, or handmade book, had replaced the papyrus scroll.

Today we recognize the codex, a rectangular object consisting of individual leaves bound together, as the ancestor of the modern book. The codex was easier to use than the scroll and added a significantly greater capacity for text. The vellum surface invited embellishment both to edify the user and as a practical means to access the texts. Medieval manuscripts were decorated with miniatures, ornate initials, marginalia, carpet pages, and penned calligraphic flourishes, all rendered with colorful pigments and applied gold. This form of embellishment is known as illumination, meaning “to light up.” Illuminated manuscripts are books written and decorated by hand sometime between the fall of Rome in the late fifth century and the perfection of printing technology toward the end of the fifteenth century. By the first quarter of the sixteenth century, most European books were being printed with movable type, and paper had begun to replace vellum leaves. Thus, the history of manuscript illumination corresponds almost exactly with the epoch we know as the Middle Ages, a period of about a thousand years.

Often elaborately painted in a multitude of styles and formats, illuminated manuscripts flourished in ecclesiastical, monastic, devotional, courtly, legal, and academic contexts throughout the Middle Ages and early Renaissance. The history of the illuminated book involves the ever-changing forms of handwriting or script and decorative motifs. Medieval scribes were not only concerned with the accuracy of the texts they copied, but also with the reader’s ability to access particular texts easily. An unbroken line of script made reading difficult, and the original purpose of decoration was to provide eye-orienting aids. In late classical and early medieval manuscripts, the initial came into being as an accentuated or emphasized first letter of script. Its function was utilitarian, a marker for the eye. Initials mark the beginnings of books or chapters and thereby provide a visual gateway into a more important part of the text.

By tradition, we have come to regard the practice of manuscript illumination as the monastic art form par excellence. Popular perceptions of the medieval illuminator include images of the cowed monk laboriously copying a manuscript within the cold stone walls of an ivy-covered cloister. The perception is not entirely without merit, at least through the twelfth century.

Copying texts and making books has always been requisite to the practice of the Christian faith. Without books, services could not be conducted, laws codified and promulgated, and doctrine espoused. Above all, without books, the written Word—the teachings and commandments of God as conveyed in the Gospels and biblical texts—could not be made available to the faithful. From the earliest days of the Church, the copying of books went on everywhere, all the time, in scriptoria scattered throughout Christendom. Until the development of universities, the intellectual life of Europe and the transmission of learning were based on the monasteries. Some orders, such as the Benedictines and the Victorines, established traditions of learning; other orders such as the Carthusians actually required each monk to know how to copy books. In the larger monasteries of the eleventh and twelfth centuries, there would be up to a dozen copyists at work. We, in fact, know the number and even the titles of books at some monastic libraries from surviving booklists. In the twelfth century, Cluny had about 570 books, Reichenau had about 1,000, and Christ Church Cathedral at Canterbury had as many as 4,000 books at the time of the Dissolution under Henry VIII.

DEVOTIONAL AND LITURGICAL BOOKS

The fundamental text of every medieval monastery was the Latin Bible. Monastic Bibles of the eleventh and twelfth centuries were usually large cumbersome books (commonly in two or three volumes) designed more to be recited from a lectern than used for private study. In the twelfth and thirteenth centuries, the large multi-volume Bible was a standard form used for refectory readings in monasteries. Others were kept in monastic libraries for reference. They often contained lively illuminations in the form of decorated initials or borders, and the “Great English” Bibles of the twelfth century are justifiably famous for the beauty and elaborateness of their illuminations.

By about 1200, the age of monastic book production was on the decline. With the rise of the cathedral schools, and eventually the universities in the twelfth and thirteenth centuries, as well as the corresponding increase in lay literacy, the monastic monopoly of learning came to an end. Scholars required books in large numbers, such as the octavo Bible, which was small, easily portable, and most significant of all, contained in a single volume. Such diminutive Bibles were made in huge quantities throughout the thirteenth century. They served not only the needs of student scholars, but also those of the new mendicant orders, the Franciscans and Dominicans, whose itinerant preachers traveled across Europe to preach in the towns. Like their larger counterparts, octavo Bibles were usually decorated with very small figural initials.

Another manuscript that rose to prominence in the twelfth century was the psalter, which remained a popular text throughout the Gothic period. Psalters were books that contained all 150 Psalms, bound independently of the Bible. Traditional locations within a psalter were often emphasized by decorated initials. The large opening initial “B” of the first Psalm was customarily decorated with a scene representing King David, the author of the Psalms. In luxury psalters, a tradition evolved at this time of embellishing its texts with a

series of full-page miniatures illustrating the life of David or Christ. Psalters were common in the early Middle Ages because Benedictine monks were required to sing all the Psalms each week. They were also favored by nuns and by aristocratic laywomen who used them in their private devotions. Psalters were the precursors to books of hours, another devotional book that gradually superseded the psalter in lay circles during the fifteenth century.

Books of hours, unlike psalters, were made for the exclusive use of the layperson. They were used for private or family devotions and contained core texts to be recited at each of the eight canonical hours of the liturgical day, hence the name. These readings or “hours” are: matins, lauds, prime, terce, sext, none, vespers, and compline. Such fine workmanship was involved in the production of psalters that they were also valued as precious works of art and family heirlooms. Private devotion increased in popularity during the fifteenth century largely as a result of increased lay literacy in Europe and the rise of a wealthy mercantile class able to afford such books. Deluxe books of hours illuminated by the finest artists with the best available materials were, of course, exclusive to royalty and high aristocracy. The number, design, and quality of the illuminations in a book of hours varied greatly according to the needs, whims, wealth, and taste of the person who commissioned it.

Numerous other texts were assembled and manuscripts devised during the Middle Ages to contain the various Christian rituals. The most important of these related to the prayers, invocations, readings, biblical passages, chants, and instructions required for the celebration of the Mass. The fundamental expression of medieval Christian worship, the Mass continues today in the Roman Catholic Church. The core of the ritual of the Mass is the communion service (or Eucharist), one of the most solemn sacraments of the Church, believed by Christians to have been instituted by Christ at the Last Supper. It consists of the consecration and consumption of the bread and wine that become, in the eyes of Christians, the body and blood of Christ. The Mass is celebrated at the altar by an ordained priest (or higher cleric). Its principal service book is the missal, along with evangelaries and sacramentaries.

A variety of music manuscripts were used throughout the Middle Ages and Renaissance for the practice of the Christian liturgy and the singing of the Daily Office. These choral (or choir) books were generally large enough to be used on a lectern and viewed simultaneously by the members of a choir. Every church, chapel, and community of monks or nuns needed choral books, without which the elaborate services could not take place. Because of that large demand, copying and “noting” (supplying the music) manuscripts went on continuously throughout Europe, even beyond the invention of printing. The noting of service books, an arduous task requiring great care and precision, is an expense often found in medieval accounts. Wealthy ecclesiastical foundations could afford to embellish their choral books with sumptuous illuminations and decorated letters and often attracted the most talented illuminators for this purpose.

The two main types of choral books in the Middle Ages were the gradual, which contained the musical parts of the Mass, and the antiphonary, which contained the music for the Daily Office (matins, lauds, prime, terce, sext,

none, vespers, and compline). All medieval churches were expected to have a gradual and an antiphony (always made in several volumes), and all monasteries were certain to own them. The origins of liturgical music are traditionally said to go back to St. Gregory the Great (d. 604), who is credited for recording the principles of Gregorian chant.

For the final three hundred years of the Middle Ages, illuminated manuscripts were no longer made primarily by monks but by lay professionals whose workshops were centered in the cities—Paris, Rouen, LeMans, Milan, Cologne, Bologna, Oxford, and Bruges—or by others in the private employ of illustrious patrons such as Jean de Berry, Philip the Bold, Anne de Bretagne, Piero de' Medici, or the duke of Bedford. Medieval scribes were usually not the same persons who painted the illustrations and applied the gold leaf, although exceptions abound. Several illuminators would occasionally participate in the decoration of a single manuscript such as the *Hours of Charles the Noble* in the collection of the Cleveland Museum of Art. This manuscript is the work of at least six artists, including two Italians, two Frenchmen, and two Netherlanders who somehow came to collaborate on a common project in the French capital around 1405. Some of these artists specialized in borders, initials, or major miniatures. Because the scribe needed to know where to leave space for miniatures and decorated initials before copying his text, planning and coordination was essential.

TECHNIQUE AND THE MEDIEVAL BOOK

The process of making a single codex (or book), from the preparation of the parchment to the mixing of inks and paints to the final binding of the completed book, was expensive and laborious. Before a scribe could begin to write a book, he needed an original copy of the same text, called an exemplar. This corrected text served as a model for the new manuscript. Where did scribes obtain exemplars? It is known that one monastery often loaned books to another for this purpose. On other occasions, it is likely that scribes and illuminators were sent to the host monastery in order to copy a book on the site. These activities account for the transmission of styles in book illumination.

Making Parchment. Having obtained an exemplar and decided on the criteria of page layout for the new manuscript (miniature, decorated initial, and border), the first step was to secure good, clean parchment. Parchment—the prepared skin of an animal, usually cattle, goats, or sheep—provided an excellent and durable support for writing and painting. While the terms “parchment” and “vellum” are often used interchangeably, vellum more specifically refers to prepared calfskin—a whiter, more supple material for smaller, more luxurious manuscripts. The making of parchment or vellum required a large quantity of fresh running water, which normally presented no problem for monasteries because they were nearly always built beside a river or stream for drinking water and sanitation.

Processing the animal skins into parchment was a specialized occupation usually distinct from that of the scribes and illuminators. First, the skins were soaked in running water for several days, then placed in a solution of lime and

*A man who knows not
how to write may think
this no great feat. But only
try to do it yourself and
you will learn how
arduous is the writer's task.
It dims your eyes, makes
your back ache and knits
your chest and belly
together—it is a terrible
ordeal for the whole body.
So gentle reader, turn those
pages carefully and keep
your fingers far from the
text.*

Colophon to the *Beatus
Commentary on the
Apocalypse*. Prior Petrus,
Santa Domingo de
Silos, Spain, 1091–1109

water for up to two weeks. Then the hair was scraped off with a two-sided knife. The skins were once again placed in the solution of lime and water for perhaps another two weeks, removed, and scraped again on both sides. They were then rinsed and stretched over a frame to dry in the sun. When dry, the parchment was rubbed with a pumice stone to remove any unwanted residue or grease from the surface. It was now ready to be cut.

Collating and Ruling the Parchment. Several sheets of parchment were cut to the same size and shape (usually rectangular) and folded once down the center to create a set of bifolios. They were laid together, one on top of the other, to produce a writing unit known as a gathering (also called a quire). Four bifolios made eight folios (or sixteen pages). The leaves of a manuscript, or codex, are usually referred to as folios rather than pages, and their two faces as recto and verso, signifying the right and left sides, respectively.

The two sides of a piece of parchment normally have different characteristics. The hair side is usually smooth and slightly whiter as a result of the fur being scraped off; the flesh side is slightly rougher and darker. As a point of neatness and consistency, medieval scribes formed their gatherings so that hair side always faced hair side, and flesh side faced flesh side. While it was possible to eliminate these differences by polishing the parchment with pumice to create an extremely white and shiny surface, given the additional time and labor this practice was infrequently used, except for luxury codices. Early English and Irish monks, for example, prepared their parchment in this way for such famous manuscripts as the Book of Kells and the Lindisfarne Gospels.

Medieval scribes probably never copied a text directly into a bound book. Instead, they likely worked with a few bifolios, perhaps loosely laid out as a gathering. Before the scribe could begin to copy his text, the parchment had to be ruled—a necessity if the text was to remain uniform, straight, and consistent. To rule the parchment, the scribe would lay out a stack of blank leaves, perhaps one or two gatherings, and measure out the line grid of the first leaf only. With a sharp instrument called a stylus, he would then prick a row of tiny holes through the margins of all the leaves in the stack to indicate the measurements. When the leaves were opened, the holes, or prickings, could be joined for writing by scoring the page with an awl, stylus, or needle. In early codices this left enough of an impression for the scribes to follow. Later, beginning in the eleventh century, an early form of the graphite pencil known as a plummet was used for ruling; later still, lines were drawn in ink with fine pens. It was also customary to rule vertical lines to indicate the margins.

Pens. Before writing could begin, the medieval scribe needed a supply of pens, a penknife, and ink (at least two colors, black and red) reduced to the proper consistency for writing. Two types of pens were used. The first, the calamus or carved reed pen, had been used throughout the classical world for writing on papyrus. The second was the split-quill pen (penna means “feather” in Latin). The quill pen very early in the Middle Ages supplanted the reed pen because it improved ink retention and flow. However, the reed pen found occasional use as late as the fifteenth century. The penknife, an essential tool of every scribe,

was used to prepare the quill for writing. The quill's nib was split down the center for ink retention and flow, and the angle of the nib was cut in accordance with the style of writing desired. Because the nib wore out quickly, scribes needed a penknife to recut and resharpen the pen. Medieval scribes also removed the bristles or hairs from the feather, retaining only the stem.

Scribes undoubtedly kept a large number of pens on hand, in various sizes. For a large manuscript such as a gradual or lectern Bible, the largest pen—the goose quill—was used. For a much finer text such as a psalter or pocket Bible, or for marginal glosses (commentaries), a small quill, perhaps a crow's feather, was used. Penknives were also used to erase mistakes. Since parchment was a very durable material, erasures could be made by simply scraping away the mistake and copying over the erasure. Scribes were known to have kept pens and related writing instruments in a pouch called a *calamarium*. Illustrations from manuscripts sometimes depict scribes working in a seated position at a writing table with a slanted surface, a kind of lectern. Such lecterns are, interestingly, often shown equipped with the instruments of writing—pens, penknives, inkpots, and paint pots (sometimes a hollowed cow's horn). Medieval illustrations also occasionally depict scribes copying into books held on their laps or on lapboards. The scribe is usually shown holding a pen in his right hand, a penknife in the left.

Ink. Copyists worked with a wide range of colored inks for differing applications. Black and brown were, of course, the most common colors for texts and the underdrawing for miniatures and initials. Red was used for rubrics (headings or explanatory notes), along with blue for titles and chapter headings. Inks of gold, green, white, silver, and purple were used only occasionally in manuscripts. In early Germanic manuscripts (Carolingian and Ottonian), texts in gold and silver inks created stunning effects on purple-dyed parchment. The various formulations for different colored inks shows a wide-ranging knowledge among medieval scribes of organic and inorganic substances.

The most common black inks were made with carbon black—common soot or ground charcoal—prepared with a binder such as vegetable gum (the resin of plum or cherry trees). To thin the ink and smooth the flow, vinegar or wine could be added. Still other recipes exist for black ink. A well-known treatise on technique, *De diversis artibus* (On the various arts), by the twelfth-century monk Theophilus, includes one such recipe. Theophilus instructs: Collect the wood from the hawthorn tree in April or May before it blossoms, allow it to dry out, beat it, and then boil it down in a cauldron into a thick sap-like substance that, in turn, is dried out and later mixed with a thinning agent to create black ink. Such inks were undoubtedly prepared in quantity well in advance of their actual need. They were probably stored in sealed vessels within the scriptorium, to be retrieved—and either thickened with binder or diluted—for use as needed. Theophilus, for example, stored the pigment for his black ink in small, stitched parchment bags, like bladders. When ready to use, ink was poured into an inkstand or hollowed horn that could be set into holes sunk into the scribe's lectern.

Copying the Text. Having prepared the parchment and secured the writing materials, the scribe was ready to begin copying. As he carefully copied his text from an exemplar, he would need to be alert to the possibility of errors—a frequent occurrence. He would also, of course, be aware of the format and decorative scheme of the manuscript he was copying, knowing where to leave space for initials, titles, miniatures, and marginal decoration, which would be inserted later, usually (but not always) by another hand. The scribe frequently left tiny written instructions for the artist and rubricator. It has been estimated that an average copyist could produce three to six folios a day, and that an enormous text such as a Bible required a full year.

In order to ensure that the binder of the book would assemble the component quires in the proper sequence, the scribe would leave a catchword at the bottom of the verso of a quire's last folio. By matching these catchwords with the first word or words of the next quire, the binder was able to ensure that the fully assembled manuscript was complete and in the proper order. It was not until the thirteenth century that some form of pagination began to play a role in the making of medieval books.

The decoration of the copied text was intended not only to beautify and embellish but also to serve a practical purpose. Large decorated initials mark the beginnings of books or chapters within the manuscript, thus making it easier to use, and large colored initials give a sense of order to a huge text by providing visual leads for the reader.

Designing the Decoration. Once the text had been copied, the next task was to lay out the designs for the decoration of the new manuscript. The loosely assembled quires went to the artist, who began to sketch out lightly the initials, border decoration, and, if included, miniatures. These elements were first drawn in metalpoint using a stylus, or else lightly with a plummet, an early form of the graphite pencil. The artist might then rework the design with pen and ink to make it more legible. For curves and circles, a pair of compasses was used. The artist might start with the decorated initials, then work his way down the page designing a meandering foliate or floral motif along the borders. Miniatures were sketched out in the same way, ready to receive the color. The artist who drew in the designs was not necessarily the same artist who would do the final painting of the manuscript. On large, lavishly decorated manuscripts, it is not uncommon to find several artists with assigned tasks or specialties. In some instances, the designer of the illuminations actually left tiny instructions in codes or symbols indicating the colors to be used.

Applying Gold Leaf. The use of gold to embellish books became increasingly more common after the twelfth century. It could be applied to a manuscript in two ways: either as gold in solution (liquid gold), which could be painted on the surface of the page like paint with a brush; or as gold leaf, which had to be glued to the page. Both could be burnished or polished, but gold leaf would accept a higher degree of luster. Gold was always applied before the paint, since the act of burnishing would otherwise damage the surrounding painted surface.

Gold leaf was prepared in advance by hammering a piece of gold between pieces of vellum to make it tissue thin. Because it could be lost in a light draft or even by the artist breathing on it, gold leaf was very difficult to work and was usually stored between tiny squares of vellum until ready to use. To apply the gold leaf, the artist first coated the areas to be gilded—such as halos, backgrounds, or initials—with glue. (The monk Theophilus suggested the use of whipped egg white as a suitable glue.) Once the glue had been applied, a sheet of gold leaf was carefully lifted, perhaps with the moistened handle of a paintbrush, and gently laid over the designated area. It was then quickly smoothed out and allowed to dry. Any excess could be lifted away and a second sheet applied over the first, if desired. The gold could then be vigorously burnished with a boar's tooth or a soapstone to achieve a highly reflective luster. Italian artists sometimes laid a foundation of red or orange paint beneath the areas to be gilded in order to achieve a warmer-toned gold finish. The manuscript was then ready to be painted.

Painting the Manuscript. Medieval manuscript painters possessed a profound knowledge of animal, vegetal, and mineral substances from which various pigments could be produced for the illumination of books. These colors were produced in their own workshops, ground out with a mortar and pestle or with an instrument called a muller on a slab of marble and moistened with water. Pigments required thickening with a binder to ensure both adhesion to the parchment and preservation of the colors. Two types of binders were used for manuscript paints—vegetable gums (that is, resin from plum, cherry, and almond trees), and whipped egg whites, commonly known as tempera. Vegetable gums could be used either alone or with egg whites.

A large number of recipes for manuscript pigments are extant in a number of medieval treatises. Theophilus' *De diversis artibus* is perhaps the best known. Another is the fourteenth-century treatise *Art d'Illuminer*. From these, it is evident that besides black and white there were approximately ten shades each of blue, green, red, yellow, and violet. Black, like the recipe for ink, was normally formulated on carbon-based substances (soot or charcoal), though one recipe for black pigment calls for dissolving iron salts in beer. The most common white was "white lead," derived from the reaction of vinegar on pieces of lead in a closed container. Red could be made by heating white lead to create minium, a red-oxide of lead. Another, darker red was made from red ocher, a mineral. Vert de hongrie, or malachite green, was made from the green crystal that results from reacting warm vinegar with copper, a carbonate of copper. Another green, vert de flambe, was obtained by mixing crushed iris leaves with massicot (a derivative of lead used as both a pigment and a drying agent). Violet was a vegetable color extracted from sunflowers, while yellow was derived from the crocus. The egg-bearing Kermes insect (*Coccus ilicis*) was used to obtain the pink pigment known as Kermes. One of the most costly and sought-after blues was an ultramarine produced by grinding lapis lazuli, a mineral imported to the West from Afghanistan.

After the pigments were mixed with a binder, the illuminator placed the paint in anything from animal horns and tortoise shells to small earthenware

paint pots. Using his largest brushes, the artist laid out primary colors first, working with progressively finer brushes to create a high degree of finish and detail. The initials and borders were usually executed first, sometimes by a lesser artist or an apprentice, followed by the major miniatures, usually painted by the master illuminator in a large workshop. In the miniatures themselves, the sky and landscape or architectural background were painted first, followed by the foreground figures, and finally, the heads and faces. Using an extremely fine brush, some illuminators might elect to highlight the draperies and other details with gold paint. Thus decorated, the manuscript was ready for binding.

Binding the Finished Manuscript. First the quires were arranged in proper numerical order—a process aided by the use of catchwords. When the collation of the manuscript was completed, the quires were stitched onto small horizontal bands of leather. The finished book was then bound, or cased between two wooden boards, by threading the leather bands through tunnel grooves in the boards, which were pulled tight and secured with a peg. The boards were then covered in leather, or sometimes parchment. This material could in turn be embellished with hand-tooling using metal stamps. More sumptuous manuscripts might be bound in cloth, or as in those of the Carolingian and Ottonian dynasties, with the further application of metal, precious stones, or ivory.

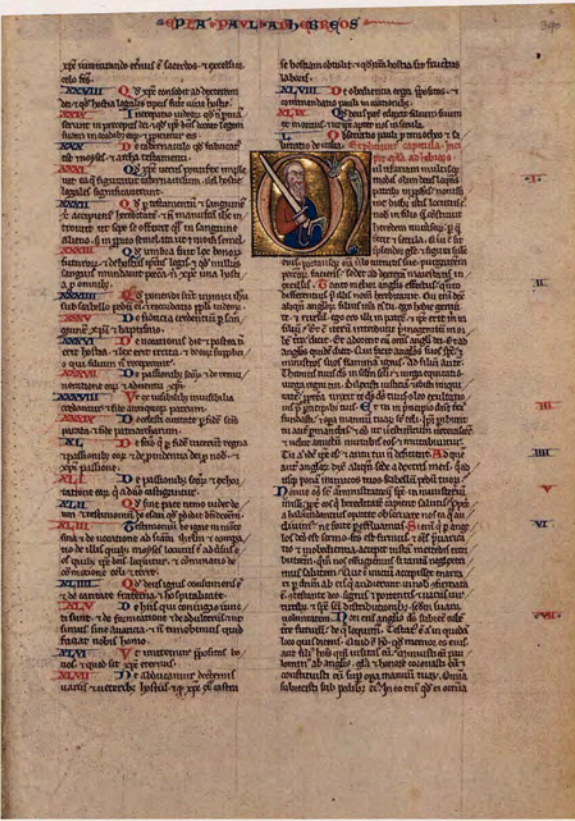
Medieval books were normally stored horizontally, in book chests and book cupboards. Small tabs at the head and foot of the spine facilitated the removal of a book by pulling it, spine first, from its chest. The production of books before the invention of printing was labor-intensive and costly. For this reason, books continued to be prized throughout the Middle Ages and Renaissance. Given their value, many books were actually chained to the lecterns or tables where they were intended to be used.

Throughout the Middle Ages the art of illumination remained the principal form of painting. Indeed, modern scholarship has shown that manuscript illumination around 1400 played a seminal role in the development of European painting. Many illuminators worked also on panel and fresco, alternatively as commissions dictated. The legacy of the illuminated manuscript, however, is that it remains the most intimate of art forms. Most books were designed for the use and enjoyment of one individual at a time and many were privately commissioned for the use of a single person. Manuscripts survive today in reasonably large quantities, more than any other genre of object from the Middle Ages. They survive either as complete codices or as fragments, excised leaves or cuttings. Their survival is perhaps attributable to the cherished nature of the book. They were and are eminently collectible. Valued as purveyors of knowledge and information, as well as for the delight of their pictures and decoration, manuscripts were frequently passed down from one generation to another or preserved in ecclesiastical libraries. This very appeal persists today for the professional scholar and the private collector. The Jeanne Miles Blackburn collection of illuminated leaves provides a window through which this ancient art form can be enjoyed and studied in many of its disparate forms and roles.

Leaf with Initial from a Latin Bible

INK, TEMPERA, AND BURNISHED GOLD ON VELLUM, 219 X 143 MM.
VIENNA MORALIZED BIBLE WORKSHOP. PARIS, CA. 1220

I.



INITIAL M: ST. PAUL
WITH A SWORD AND A
BOOK. Opening of St.
Paul's Epistle to the
Hebrews: *Multifariam et
multis modis* (In many
and various ways)

2011.51

The recto of this leaf features a historiated initial “M” in which the saint appears holding in his right hand the instrument of his martyrdom and in the left a book, indicating that he wrote the Epistles. Although not one of the original twelve apostles, Paul was a Roman citizen and was given a special mission to the gentile world. His Epistle to the Hebrews was written to a community of Hebrew-Christians.

The figural style recalls what Robert Branner has termed the “Vienna Moralized Bible Workshop,” particularly the treatment of hair and eyes, the red dots of the cheeks, and the draperies with “hairpin” folds. The artist, inspired by the zoomorphic initials of the previous century, converted the second arch of the “M” into a winged dragon. Only a handful of the manuscript workshops in Paris during the first half of the thirteenth century have been identified. Paris was the center of the European book trade at that time, and the demand for books was principally for Bibles, particularly following the introduction of the Vulgate in its one-volume Paris revision, issued about 1220 in order to standardize this basic work for the schools. This leaf is from such a one-volume Bible.

Provenance: Alfred Henry Huth; C. H. St. John Hornby; Sir Sydney Cockerell; [Quaritch]; [Eisemann]; [Levinson]; Arthur Haddaway, Fort Worth; [Bruce Ferrini, Akron].

Bibliography: Branner 1977, 32–49, figs. 26a–87; Stark Library 1971, 13–14, illus. p. 4.

Pair of Leaves from a Latin Bible

INK AND TEMPERA ON VELLUM, 200 X 152 MM AND 200 X 150 MM.

GLASTONBURY(?), ENGLAND, CA. 1225–50

2, 3.



2011. 52
INITIAL I: ENTWINED
BEAST AND SERPENT.
End of Judges, opening
of Ruth: *In diebus unius
iudicis* (In the days of
one of the judges)
FLOURISHED INITIAL D.
INITIAL E: ENTWINED
LIONS AND SERPENTS.
Opening of the Third
Book of Kings: *Et rex
David senuerat* (Now
King David was old)
[CMA 1999.122]

This pair of leaves, sisters from the same octavo Bible in one volume, has been traditionally associated with the Benedictine abbey of Glastonbury in southwest England, based upon a supposed eighteenth-century inscription on the original manuscript's flyleaf, now lost. Today, no internal evidence exists that either supports or disproves the Glastonbury provenance. Nevertheless, on the basis of their script and decoration, the leaves are certainly English. Other fragments of this Bible are reportedly in the Schøyen Collection (ms. 1279). The parent codex once belonged to the English antiquary and collector, Roger Gale (1672–1744), whose library of 450 manuscripts (now in Trinity College, Cambridge) once included two of the surviving thirty-five books from Glastonbury Abbey. Most of Gale's books were also given to Trinity College, lending some credence, if only circumstantial, to the supposition that the Bible was produced at Glastonbury Abbey.

Until its dissolution in 1539, Glastonbury was one of the greatest in Europe. Given its vast wealth and the recorded library lists, the abbey must have been a substantial patron of the arts. However, only a few illuminated manuscripts can now be positively identified as Glastonbury works.

Provenance: Glastonbury Abbey (purportedly); Roger Gale (1672–1744); [Sotheby's London, 22 June 1982, lot 47]; [Bruce Ferrini, Akron].

Bibliography: Bernard 1697, 2: 185–95; James 1902, 3: v–xii.

Leaf from a Latin Bible

INK, TEMPERA, AND GOLD ON VELLUM, 185 X 132 MM.

CIRCLE OF WILLIAM DE BRAILES. OXFORD, CA. 1230–40



RECTO



VERSO

INITIAL P: ST. PAUL WITH
A SWORD AND A BOOK.
Opening of St. Paul's
Epistle to Titus: *Paulus*
servus Dei (Paul, a
servant of God) 2011.53

INITIAL P: ST. PAUL WITH
A SWORD AND A BOOK.
Opening of St. Paul's
Epistle to Philemon:
Paulus victus Iesu Christi
(Paul, a prisoner of Jesus
Christ)

INITIAL M: A JEW
DISCOURSING WITH A
KING.
Opening of St. Paul's
Epistle to the Hebrews:
Multifarium et multis
modis (In many and
various ways)

This leaf from an octavo Bible includes three historiated initials related in style to the workshop of William de Brailes. The initials feature his use of angular blocks of ornament either attached to the initials or used as descenders, bar ornament, or dragon extensions. Set against gold grounds, the figures tend to be animated. Heavy black lines delineate draperies and facial features. Also typical of the de Brailes workshop are the drolleries, playful figures inhabiting marginalia or initials. One such drollery, wearing a scholar's cap, seems to be supporting the initial "P" introducing the Epistle to Philemon.

Few English illuminators are actually known by name. De Brailes's identity is known from documents referring to his presence in Oxford. Moreover, his signature appears on one of seven detached psalter leaves now divided between Cambridge (Fitzwilliam Museum) and New York (Pierpont Morgan Library). Physiognomic details suggest these initials were painted by illuminators copying his style. This leaf can be dated to the 1230s on the basis of its general stylistic relationship to a pair of Bibles: one at Oxford (Bodleian Library, Lat. Bibl. e.7) and the other at Cambridge (Gonville and Caius College, ms. 350/567), both dating to de Brailes's early career.

Provenance: [Bruce Ferrini, Akron].

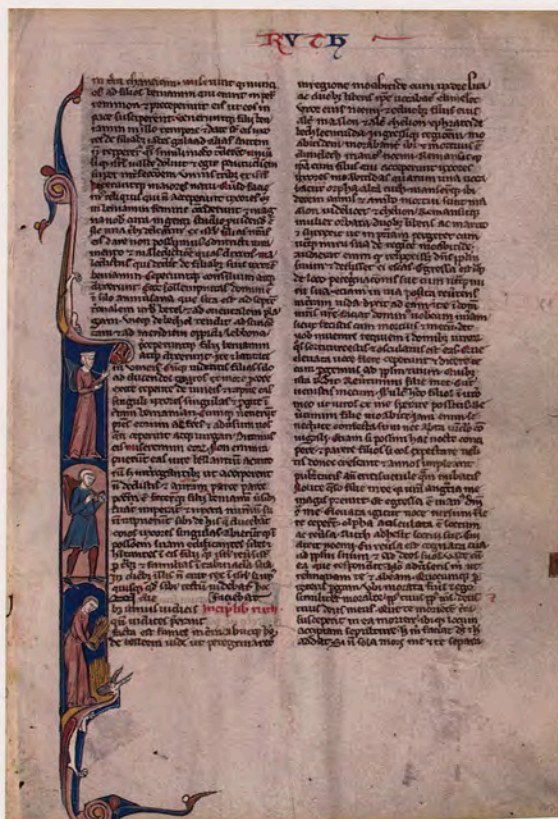
Bibliography: Cockerell 1930; Morgan 1982, 30, nos. 69–74, figs. 226–49; Pollard 1955, 202–9.

Pair of Leaves from a Latin Bible

INK AND TEMPERA ON VELLUM, 146 X 104 MM AND 148 X 104 MM.

THE LEBER GROUP. PARIS, CA. 1230–40

5, 6.



2005.207

INITIAL I: NAOMI,
ELIMELECH, AND RUTH.
End of Judges, opening
of Ruth: *In diebus iudicis*
(In the days of
one of the judges)
rv. aulissim #

INITIAL A AND INITIAL
A: JUDITH BEHEADING
HOLOFERNES.
Opening of Judith with
prologue: *Arphaxad*
itaque, rex Medorum
(Now Arphaxad, king of
the Medes)

2005.207

This pair of leaves and at least thirteen others are from an octavo Bible now presumably in private hands. The ornament, figure style, and physiognomic details of the historiated and zoomorphic initials are closest to those of a number of manuscripts that Robert Branner has grouped around “Leber 6,” a psalter (Rouen, Bibliothèque Municipale). Two manuscripts are most similar to this pair of leaves. One, the *Evangelary of Ste.-Chapelle* (Paris, Bibliothèque Nationale, ms. Lat. 8892), has a precise ornamental vocabulary of elaborate marginal ascenders and descenders with cusped edges and spiraling terminals, lotus petals, and meandering hybridized animal forms. One of the artists of the second manuscript, an unfinished Bible (Paris, Bibliothèque Mazarine, ms. 15), however, probably painted these two Blackburn leaves. In addition to similar delicately drawn heads with hair and facial features articulated by fine lines and identical draperies that tend to separate into well-defined folds, the Mazarine Bible has an unfinished sketch in silverpoint for nearly every illuminated image. The Judith leaf also has an unfinished sketch, in the lower margin. Compartmentalized initials featuring multiple scenes, such as the Ruth initial, are also found in manuscripts of the Leber Group.

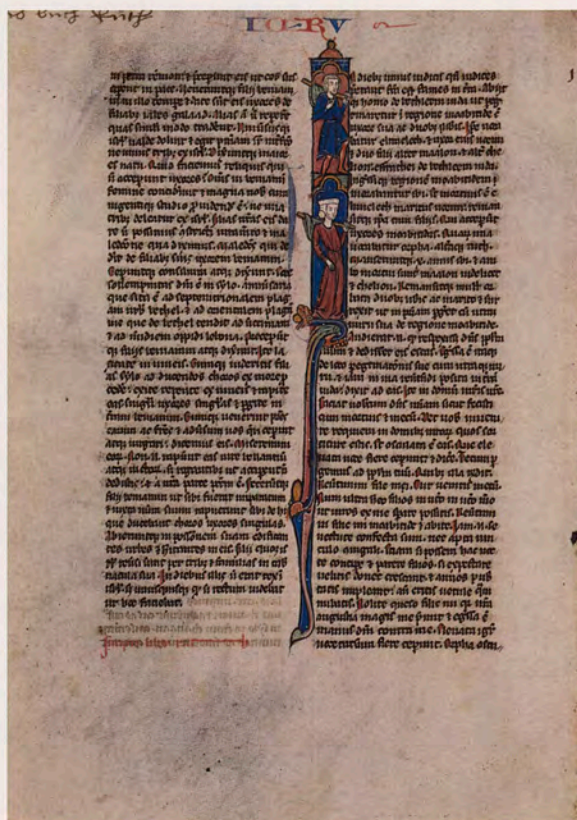
Provenance: [Bruce Ferrini, Akron].

Bibliography: Branner 1969, 37–47; Branner 1977, 61, 208–9; figs. 12, 105–10; Leroquais 1940–41, 2: 198–200; van Moë and Lafond 1927, 88–97.

Pair of Leaves from a Latin Bible

INK, TEMPERA, AND GOLD ON VELLUM, 150.3 X 100.2 MM AND 150.2 X 100.2 MM. JOHANNES GRUSCH ATELIER. PARIS, CA. 1250

7, 8.



199v, 123r

INITIAL I: ELIMELECH
AND NAOMI.
Opening of Ruth: *In
diebus unius* (In the days
of one of the judges)
[CMA 1999.123]

INITIAL E AND INITIAL
P: ST. PAUL SEATED,
HOLDING A SWORD.
Opening of St. Paul's
Epistle to the Ephesians:
*Paulus Apostolus Christi
Iesu* (Paul, an apostle of
Jesus Christ)

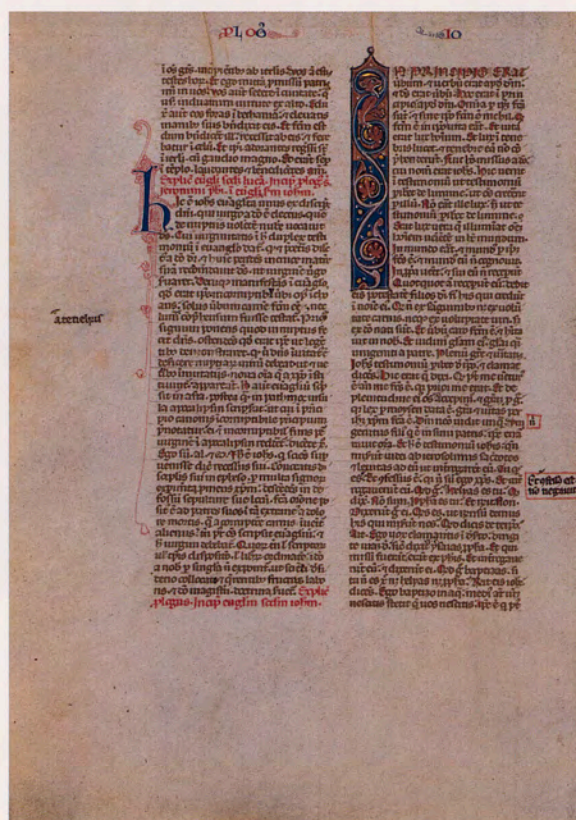
The Johannes Grusch workshop is named for the canon who was responsible for copying one of its Bibles in 1267. Robert Branner has attributed thirty-nine manuscripts to this workshop, which first appears on the scene during the late 1230s. The atelier's oldest dated work is a missal made for Rouen cathedral between 1235 and 1245 (Y-50 [277]). According to Branner, the artist of the Rouen missal "made flat little figures with inked draperies of a fairly irregular sort and white heads with small features, of which the C-shaped, projecting, short-bearded chin of the men and the pursed mouth are characteristic. . . . His ornament included vine scrolls that loop around themselves, as well as all manner of grotesque and hybrid monsters." Another feature of the style is the arrangement of the hair in neat rows of curls.

A large number of painters were apparently associated with the Grusch atelier, which changed its style considerably over its thirty-year period of activity. Its products can be divided into early, middle, and late styles.

Provenance: [Bruce Ferrini, Akron].

Bibliography: Branner 1977, 82–86, 222–23; figs. 219–40; Leroquais 1924, 2: 25–126; Schneider 1967, 1: 131–32.

9.



INITIAL I.

Opening of the Gospel of St. John, with prologue: *In principio erat verbum* (In the beginning was the word)

The physical characteristics of this leaf—the vellum, calligraphic hand, dark brown ink, and palette with its dominant deep orange and dark blues—all point to an Italian origin. Yet, the layout and style of the twenty-line initial reveal the influence of contemporary French illumination, especially what was then current in Paris and northeastern France. The atelier responsible for this leaf would seem to be North Italian, possibly based in Genoa, where the influence of French styles of illumination on regional Bibles can be documented toward the late thirteenth century. The initial “I” introducing the text features a spiraling vine motif terminating with a grotesque beast, a feature prevalent in Parisian Bibles. A smaller filigree initial in red and blue introduces the prologue of St. Jerome. Related Bibles include those in Paris (Bibliothèque Nationale, mss. Lat. 42 and 180), Fulda (Hessisches Landesbibliothek, cod. Aa80), Lyon (Bibliothèque Municipale, ms. 424), and Oxford (Bodleian Library, ms. Douce 113).

Provenance: Otto F. Ege, Cleveland; [Graton and Graton, Evanston, Ill.].

Bibliography: Avril and Gousset 1984, 2: 29–30, 32, pls. B, XV–XVII.

Two Medallions from the Border of a Latin Bible

TEMPERA ON VELLUM, DIAM. 70 MM EACH.

SENECA MASTER (ITALIAN, BOLOGNA, ACTIVE CA. 1307–1325)

IO, II.



THE SIXTH DAY OF
CREATION.

2006.9

THE EXPULSION OF
ADAM AND EVE FROM
PARADISE.

2003.170

As revealed by their subjects and blank versos, these medallions are undoubtedly excised from the lower border of the Genesis page of a lectern Bible. Typically, such medallions would have appeared in conjunction with a large-scale historiated initial “I” running the full length of the text and introducing the text of that book of the Bible: *In principio creavit Deus caelum et terram* (In the beginning God created heaven and earth). Such schemes of illumination and criteria of page layout were common features of Bibles produced in Bolognese workshops, which were destined for wealthy religious institutions of Emilia, the region for which Bologna was the artistic and intellectual center.

The figures here, with their particular physiognomic features—the dark eyes with a slash representing lashes, the linear hair, and a tendency to slightly hunched backs—as well as the triangular drapery folds and white thread decorative element within the medallion’s border, all point to an artist associated with the illumination of a volume of Seneca’s oeuvre (now Paris, Bibliothèque Nationale, ms. Lat. 11855). Other examples of the so-called Seneca Master’s work may be found at Oxford (Bodleian Library), Bologna (Museo Civico), and New York (Pierpont Morgan Library).

Provenance: Mortimer Brandt; [Bruce Ferrini, Akron].

Bibliography: Alce and d’Amato 1961, 162–63; Avril and Gousset 1984, 110–11, no. 136; Bober 1966, 33–34; Conti 1981, 57–58; figs. 155, 158–59; Pächt and Alexander 1970, 2: 9, no. 90, pl. VIII, fig. 90d, pl. LXXIV.

Psalters

Pair of Leaves from a Psalter

INK, TEMPERA, AND GOLD ON VELLUM, 179 X 135 MM EACH.

OXFORD(?), CA. 1270–80

12.



INITIAL D: KING DAVID
IN PRAYER BEFORE AN
ALTAR AND CHRIST IN A
CLOUD.

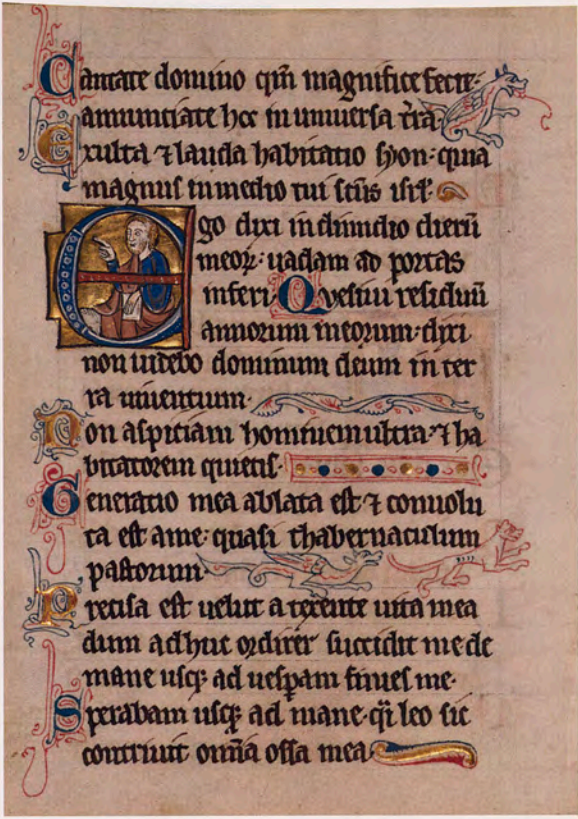
Beginning of Psalm 101:
*Domine exaudi orationem
meam* (Hear my prayer,
O Lord)

2011.70

Until the fourteenth century, psalters were the most commonly used books for private devotions, particularly in England. The style, ornament, and palette of the three large decorated initials represented by this leaf and no. 13, both from the same parent psalter, suggest an English origin. The eight-line historiated initial introducing Psalm 101 represents a kneeling David praying before an altar amid stylized topiaries and set against a burnished gold ground. An ascender terminates as a standing bird. The figures are rigid and angular; sharp lines delineate the expressions on the faces; schematic lines describe the hair; and hard drapery patterns emphasize the triangular folds.



RECTO



VERSO

INITIAL C: DAVID
SEATED, WITH A BOOK.
Canticle of Isaiah
(12:1–6): *Confitebor tibi,
Domine* (I will give
thanks to thee, O Lord)
1999.12.4 (recto)
INITIAL E: POINTING
PROPHET.
Canticle of Ezechias
(Isaiah 38:10–20): *Ego
dixi in dimidio* (I said: In
the midst of my days)
[CMA 1999.124]

(verso)

Stylistically, this leaf and no. 12 relate to English work of the last quarter of the thirteenth century, possibly from the vicinity of Oxford. Related volumes include two psalters in the British Library (Mss. Add. 21926 and Add. 48985). Ornamental features include capitals alternately in blue and burnished gold with penwork in red and blue and exuberant line fillers in red and blue. Other line fillers feature pen and ink drawings of fanciful and grotesque creatures, features that appear in English manuscripts of the late thirteenth century such as the *Windmill Psalter* (New York, Pierpont Morgan Library, MS. M.102).

Provenance: [Sotheby's, London, 25 April 1983, lot 69]; [Bruce Ferrini, Akron].

Bibliography: Calkins 1983, 214–25, Morgan 1988, 150–52, no. 158, figs. 284–89; 162–64, no. 165, figs. 319, 321–27.

Leaf from a Psalter

INK, TEMPERA, AND GOLD ON VELLUM, 94 X 73 MM.

FLANDERS, LIÈGE, CA. 1300–30

I4.



THE CRUCIFIXION.

2011.54

This miniature fits within the milieu of a large body of illuminated psalters produced within, or near, the diocese of Liège. Their appearance owes much to the Parisian High Gothic style and French prototypes such as the *Psalter of Saint Louis* (Paris, Bibliothèque Nationale, ms. Lat. 10525), dating to 1253–70, and a group of evangeliaries produced for Sainte-Chapelle in Paris during the 1260s (for example, Bibliothèque Nationale, ms. Lat. 17326). This refined and elegant court style spread beyond Paris and during the 1280s reached the diocese of Liège, an active production center for psalters from ca. 1250 through about 1330.

Women, many of whom were high born, joining religious orders needed devotional texts, and the psalter was the book they most commonly used. This leaf may have thus provided visual focus for the prayers of a woman in a conventual setting, as did many surviving thirteenth-century psalters. Using the traditional composition of Christ flanked by the Virgin and St. John the Evangelist, this monumental miniature of the Crucifixion resembles scenes in a Brabantine breviary dating to 1315–30 once owned by the Dominican Abbey of Val Duchesse in Auderghem (now London, British Library, ms. Harley 2449).

Provenance: [Bruce Ferrini, Akron]; [Sotheby's, London, 1 December 1987, lot 11].

Bibliography: Oliver 1988; Randall 1997, 3: 56–64, no. 220; 4: pl. xxviii, figs. 425–26.

Leaf from a Psalter

INK, TEMPERA, AND GOLD ON VELLUM, 267 X 175 MM.

15.

FOLLOWER OF THE MASTER OF THE QUEEN MARY PSALTER. ENGLAND, EAST ANGLIA, CA. 1310



1999.125

INITIAL D: THE TRINITY.

Beginning of Psalm 109:

Dixit dominus domino

meo (The Lord said

unto my Lord)

[CMA 1999.125]

Psalm 109 is nearly universally interpreted as God speaking to Christ. A special decorated letter marks the beginning of the text in manuscript psalters because the Psalm was often devoted to Vespers on Sundays. In depictions of the Trinity in French and English psalters, God the Father and Christ are typically enthroned together with the Holy Ghost, symbolized by a dove, descending between them. The white flesh tones, wavy coiffures, and elongated fingers relate this leaf to what is probably the most "Parisian" of all surviving English illuminated manuscripts of the early fourteenth century, the *Queen Mary Psalter* (London, British Library, MS. Royal 2 B.VII), named after the sixteenth-century queen who appears to have once owned it. The workshop may have been active in East Anglia during 1310–35, though its specific location remains unknown.

The parent manuscript from which this leaf comes once belonged to the parish church of St. Botolph at Iken in Suffolk. His name appears among the English saints listed in the original manuscript's litanies, suggesting the book was written in Suffolk, or at least intended for use there. Orfforde and Pondhall, two place names mentioned on the original flyleaf, are in Suffolk.

Provenance: Parish church of St. Botolph at Iken in Suffolk; [Sotheby's, London, 10 December 1969, lot 36 (for sister leaves)]; [Bruce Ferrini, Akron].

Bibliography: Haselhoff 1938, 60–64; Marks and Morgan 1981, 17–20; Pächt and Alexander 1973, 3: 50, nos. 543–45, pl. LIV; Warner 1912; Watson 1987, 73 (under "Iken").

Leaf from a Psalter

INK, TEMPERA, AND GOLD ON VELLUM, 107 X 78 MM.

NORTHEASTERN FRANCE OR FLANDERS, PERHAPS ST.-OMER OR THÉROURANNE, CA.

1300–1320



INITIAL D: A FOOL
REBUKED BY GOD.

Beginning of Psalm 52:
*Dixit insipiens in corde
suo* (The fool hath said
in his heart)

2011.55

The use of whimsical marginalia in illuminated books, especially psalters, became popular in the late thirteenth and early fourteenth centuries. The margins of these tiny psalters are replete with endlessly varied and often highly animated animals, persons of every occupation (including clerics), hybrids, and monsters. Clearly, they were meant to amuse and give enjoyment, but they may also have functioned as a kind of *aide-mémoire* to help users locate specific pages and texts. Although provincial in nature, the illuminator of this leaf was aware of current trends in Parisian manuscript illumination, evident in the use of tendril extenders and mischievous drolleries. While the historiated letter “D” is the focus of the page, the extenders surround the text block on all sides, creating a framing device inhabited by drolleries, one of which is playing a *vielle*.

Many Franco-Flemish psalters have been associated with female owners, especially members of the Beguines, communities of pious laywomen established in Flanders after the middle of the thirteenth century. Jacques de Vitry, an ardent supporter of this unofficial sect, defended them in his *Sermo ad Virgines* of 1226: “Why do you annoy these women? What harm have they done? Don’t they gladly attend church and read their Psalters often?” (Randall 1974, 189–90).

Provenance: [Bruce Ferrini, Akron].

Bibliography: Randall 1966; Randall 1974, 171–91.

Books of Hours

Pair of Leaves from a Book of Hours

INK, TEMPERA, AND GOLD ON VELLUM, 130 X 97 MM AND 130 X 90 MM.
NORTHEASTERN FRANCE OR FLANDERS, EARLY 14TH CENTURY

17, 18.



INITIAL D: MASSACRE OF THE INNOCENTS.

Office of the Virgin, compline: *Deus in adiutorium meum intende* (God come to my assistance)

[CMA 1999.126]

INITIAL D: FLIGHT INTO EGYPT.

Office of the Virgin, vespers: *Deus in adiutorium meum intende* (God come to my assistance)

2011.56

With the rise of literacy and the increase of mercantile wealth, books of hours were much in demand throughout Europe after the early fourteenth century, and workshops emerged in major cities to meet this demand. The decoration of these books was subject to a client's whims and means. Miniature cycles were developed for each of the specific texts, to both increase the reader's appreciation of beauty and provide visual cues for locating specific texts within the volume.

These two leaves are fine early examples of the emerging standardization in the illustration of books of hours. Instead of half- or full-page miniatures, the pictures are confined within the framework of large initials introducing the specific hour. The borders include playful animals or humans engaged in assorted activities: a lion, a peacock, a dog catching a hare, and a woman winding yarn. The illuminators of books of hours, as had the artists of psalters before them, continued to explore the possibilities suggested by open space on the page in order to showcase their ingenuity and delight the reader.

Provenance: [Bruce Ferrini, Akron].

Bibliography: Wieck 1988, nos. 3, 7, 10, 80.

Leaf from a Book of Hours

INK, TEMPERA, AND GOLD ON VELLUM, 152 X 114 MM.

ENGLAND, CA. 1400

19.



INITIAL D.

Office of the Virgin,
lauds: *Deus in adiutorium
meum intende* (God
come to my assistance)

2006.10

Instead of a conventional historiated initial or a miniature, the illuminator of this leaf from a book of hours used a more subtle decorative scheme consisting of floriated infilling within the large initial "D" giving a focus to the page. A rectangular bar border with ivy leaf decoration punctuated with flowers in the corners flows from this initial. The layout is neat, yet elegant. The palette of orange-reds and pale blues is typically English. Comparable illuminations can be found in the Bodleian Library, Oxford (see Pächt and Alexander, below).

Provenance: [Graton and Graton, Evanston, Ill.].

Bibliography: Pächt and Alexander 1973, 2: nos. 789, 791; pl. LXXIV.

Leaf from a Book of Hours

INK, TEMPERA, AND GOLD ON VELLUM, 155 X 115 MM.

FRANCE, PERHAPS SOISSONS, CA. 1400

20.



INITIAL D.

Office of the Virgin,
lauds: *Deus in adiutorium
meum intende* (God
come to my assistance)

This leaf presents an extravagant visual feast that is colorful yet delicate. The nearly full-page initial “D” has foliated infilling and an intricate ivy leaf design in color on a burnished gold ground. The opening words of the text, in burnished gold capitals on panels in alternating red and blue with full ivy leaf borders, fill the rest of the page.

The parent codex to which this leaf belonged was still intact as recently as 1983 when it was sold at auction. At that time, the Office of the Virgin within the manuscript was identified as belonging to the Use of Soissons, while Saint Medard of Soissons was noted as appearing in the Litany. This internal evidence could suggest Soissons as the city where the manuscript was made. The calendar also singled out in red, however, two feasts of Cologne—the Feast of the Three Kings and the Division of the Apostles—as well as Sts. Denis and Nicholas of Reims. The prayer to St. Anne written in an Italian hand, noted in the manuscript at the time of auction, may suggest it was taken to Italy in the fifteenth century.

Provenance: Marquess of Bute, MS. 128 (G. 23) [sold London, Sotheby's, 13 June 1983, lot 6]; [H. P. Kraus, New York].

Bibliography: Ferrini 1987, 130–31, nos. 73; Meiss 1969, 2: figs. 654, 656–57.

Leaf from a Book of Hours

INK, TEMPERA, AND GOLD ON VELLUM, 142 X 113 MM.

MASTER OF THE GOLD SCROLLS WORKSHOP. BRUGES, FLANDERS, CA. 1410–15

21.



THE ANNUNCIATION.
Office of the Virgin,
opening of matins:
Domine [continued on
verso: *labia mea aperies*]
(Lord, open my lips)

Regrettably, not a single Flemish miniaturist of the period 1400 to 1440 is known by name. However, this leaf provides a beautiful example of one of the most prolific ateliers in Bruges, the Gold Scrolls Group. The workshop was active from about 1410 through 1450 and apparently consisted of a group of artists practicing a common style and artistic mode (see nos. 44 and 45). Their miniatures are characterized by golden stems meandering on a red background, hence the sobriquet. In the group's early stages, the artists were influenced by Parisian illuminators working in the circle of the Boucicaut Master, as appears to be the case with this leaf, and the miniatures have delicate, finely wrought gold scrolls and haloes. The hallowed setting for this *Annunciation* is standard—the Virgin's bedroom or chapel—and includes a handsome tiled floor. Portrayed as a noblewoman, Mary is shown reading her devotions from a book of hours as she is greeted by the archangel Gabriel. The figural forms are soft, lean, and graceful, with the draperies following curvilinear contours. These features suggest the work of an early master of the group.

The Gold Scrolls Group seems to have specialized almost exclusively in the production of books of hours, many of which were written and illustrated for the English market according to Sarum Use.

Provenance: [Sotheby's, London, 5 December 1995, lot 14]; [Bruce Ferrini, Akron].

Bibliography: Arnould and Massing 1993, 122–25, nos. 36–38; Dogaer 1987, 27–31; *Vlaamse miniaturen*, 110–13, no. 36; Wieck 1997, no. 61.

Leaf from a Book of Hours

INK, TEMPERA, AND GOLD ON VELLUM, 184 X 135 MM.

PARIS, CA. 1410–15

22.



ANNUNCIATION TO THE SHEPHERDS.

Office of the Virgin,
opening of terce: *Deus
in adiutorium meum
intende* (God, come to
my assistance)

The Annunciation to the Shepherds is the traditional subject for the illustration of the opening of the hour of terce in the Office of the Virgin. Typically, these charming scenes show the humble shepherds in the fields surprised by an angel who appears in the heavens to announce the birth of the Savior. This miniature is slightly rectangular in shape. The shepherds are accompanied by their flock of sheep as well as a dog, the scene set against a rocky outcrop with a diapered background of red and gold squares. The angel carries a banderole that reads *Gloria in [excelsis Deo]* (Glory to God in the highest).

The figure style as well as the palette suggest an artist familiar with the oeuvre of the Boucicaut workshop and certainly steeped in the stock compositions of the Parisian milieu of the first decades of the fifteenth century. Miniatures such as this one frequently derived from common or stock models disseminated among and between workshops. A finely wrought border of ivy leaves in burnished gold set on hairline stems completes the decoration. A book of hours, related in both style and format and possibly by the same hand, is in the Bibliothèque Royale, Brussels (MS. 11051, see de Hamel, below).

Provenance: [Bruce Ferrini, Akron].

Bibliography: de Hamel 1986, 179, figs. 176–77; Randall 1992, no. 104, figs. 195–96.



ST. MATTHEW.

Rubric: [*evangelium*]
secundum mattheum (the
Gospel according to
Matthew); *Cum [ergo]*
natus esset iesus in
bethleem (Now when
Jesus was born in
Bethlehem)

2005.204

This miniature introducing the first of the Gospel lessons is sublime in its simplicity. Compositionally, Matthew the Evangelist occupies the center of the framing device, enrobed in voluminous draperies and inscribing his gospel onto a scroll. He is accompanied neither by his evangelist's symbol, a winged man, nor by landscape features that might otherwise distract from the saint's presence. Rather, Matthew is seated on a verdant ground, suggesting a grassy meadow that, in turn, recedes into a diapered ground of red, blue, and burnished gold squares.

The style vividly recalls that of the celebrated Limbourg Brothers, particularly through the miniatures of the *Belles Heures* (The Cloisters, New York), a manuscript completed for Duke Jean de Berry before 1409. Jean, Paul, and Herman de Limbourg are known to have finished the *Belles Heures* just before beginning their masterpiece, the *Très Riches Heures*. The ultramarine blues, soft pink, and pale green of the palette here as well as the crisp diapered ground are close to the Limbourgs' work. Additionally, attention to volume and space, expressed by the abundant robes of the saint cascading over the ground, strongly suggests Burgundian court sculpture. The Limbourgs had worked for Philip the Bold of Burgundy, where they must have been exposed to the sculpture of Claus Sluter and Claus de Werve. Provenance: [Bruce Ferrini, Akron].

Bibliography: Meiss and Beatson 1974; Thomas 1979, 86–93, pls. 24–27; Wieck 1997, 39–40.



STS. GENEVIÈVE,
CATHERINE OF
ALEXANDRIA, AND
MARGARET.
Suffrages, memorial to
St. Catherine of
Alexandria: *Gaude dulcis
katherina virgo martr*
(Rejoice dear
Catherine, virgin and
martyr)

In a book of hours, the suffrages or *memoriae* generally appear at the end of the manuscript and consist of prayers to particular saints, often accompanied by corresponding miniatures. Saints were the protectors and patrons of medieval people, and countless owners of books of hours must have been consoled by reciting these prayers and readings with elements of praise and intercession. This miniature introduces the suffrage to St. Catherine of Alexandria, an early virgin martyr of the Christian Church cruelly killed by Emperor Maxentius (d. 312). Catherine appears with a palm branch, the symbol of martyrdom. She is flanked by Sts. Geneviève and Margaret, two other virgin martyrs of the early Church, perhaps a visual reinforcement of her status.

The miniature is painted in the style of the Boucicaut Master (perhaps Jacques Coene), who takes his name from a large book of hours he made for Jean de Boucicaut (d. 1421), marshal of France, who was taken prisoner by the English at the Battle of Agincourt in 1415. One of the most prominent illuminators active in Paris during the first decade of the fifteenth century, the Boucicaut Master painted tall, aristocratic-looking figures in a sharp palette of bright and clear colors and made early and innovative use of naturalism in depicting landscapes and interiors.

Provenance: [Bruce Ferrini, Akron].

Bibliography: de Hamel 1986, 168–76, fig. 171; Meiss 1968; Porcher 1960, 7–71; Thomas 1979, 94–97, pls. 28–29.

Leaf from a Book of Hours

INK, TEMPERA, AND GOLD ON VELLUM, 162 X 115 MM.

CLOSE FOLLOWER OF THE BOUCICAUT MASTER. PARIS, CA. 1415–20

25.



FLIGHT INTO EGYPT.
Office of the Virgin,
opening of vespers:
*Deus in adiutorium meum
intende* (God, come to
my assistance)

In medieval books of hours, the Flight into Egypt was the traditional subject for miniatures introducing the hour of vespers in the Office of the Virgin. Countless variants of this scene have been painted for such horae (see also no. 18). The subject depicts the escape of the Holy Family from the massacre of the Holy Innocents (see no. 17), ordered by King Herod. Typically, the Virgin is shown carrying the infant Christ while riding a donkey led by Joseph, as is the case here.

Both compositionally and stylistically this miniature derives from the same scene in a well-known manuscript painted by the Boucicaut Master, now in the Musée Jacquemart-André, Paris (MS. 2, f. 90 v.), the *Hours of the Maréchal de Boucicaut*. The artist of the miniature here, who appears to have been thoroughly steeped in the style of the Boucicaut Master, has adopted his use of brilliant colors, particularly the ultramarine blues and bright orange-reds. Similarly, the Boucicaut Master's use of naturalistic landscapes and brilliant gilded sun radiating on the lush fields below are replicated in this miniature.

Provenance: [Phillip J. Pirages, McMinnville, Oregon]; [Bruce Ferrini, Akron].

Bibliography: de Hamel 1986, fig. 171; Meiss 1974, fig. 35.

Leaf from a Book of Hours

INK, TEMPERA, AND GOLD ON VELLUM, 170 X 121 MM.

BOETHIUS ILLUMINATOR. PARIS(?), CA. 1410–20

26.



ANNUNCIATION TO THE SHEPHERDS.

Office of the Virgin,
opening of terce: *Deus
in adiutorium meum
intende* (God, come to
my assistance)

1999.128

This finely preserved leaf appears to be the work of the Boethius Illuminator, an unusual and very original painter named by Millard Meiss after a manuscript copy of Boethius illuminated in 1414 (Bibliothèque Nationale, Paris, MS. Fr. 12459). His style derives from that of another manuscript painter, the Master of the Berry Apocalypse, who worked for Duke Jean de Berry and Pierre de Fontenoy, finance minister to Charles VI. This association of the Boethius Illuminator's style and his collaboration with other workshops, such as the Rohan and Boucicaut, has at times obscured identification of his work. He favored bright sweeping colors and expressionistic compositions and, unlike the Berry Apocalypse Master, continued to use tessellated grounds, as is the case here. Meiss has pointed out that this artist and his assistants participated in the illustration of more than a dozen manuscripts between 1414 and 1418–20.

Manuscripts by the Boethius Illuminator include a copy of Boccaccio's *Des Cleres et Nobles Femmes*, ca. 1414 (British Library, London, MS. Royal 20 C.v.); a book of hours (Bodleian Library, Oxford, MS. Rawl. Liturg. F.17); Froissart's *Chroniques*, ca. 1412 (Pierpont Morgan Library, New York, M. 804); and a copy of Valerius Maximus, *Faits et Dits Mémorables* (Bibliothèque Nationale, Paris, MS. Fr. 20320).

Provenance: [Bruce Ferrini, Akron].

Bibliography: Meiss 1974, I: 368–72; Pächt and Alexander 1966, I: 52, no. 662, pl. 11, fig. 662; Sotheby's, London, 7 December 1992, lot 60.

Leaf from a Book of Hours

INK, TEMPERA, AND GOLD ON VELLUM, 172 X 121 MM.

PARIS(?) OR BRITTANY(?), CA. 1410–20

27.



CHRIST CARRYING THE
CROSS.
Hours of the Cross,
opening of sext: *Deus in
adiutorium meum intende*
(God, come to my
assistance)
[CMA 1999.127]

Within a book of hours, the Hours of the Cross, if present, normally received only one miniature, a Crucifixion, as its introduction. There are exceptions, however, and in some books of hours a Passion cycle of seven miniatures, one for each hour (except lauds), might be found. This leaf, with its miniature of Christ carrying the cross, must have been part of a cycle of such pictures in which it introduced the hour of sext. The composition shows Christ, laboring to support the weight of the cross, on his sad journey to Calvary. The Virgin and St. John appear at the far left as the group exits the gates of Jerusalem. In the background, the body of Judas is seen suspended from a tree high up on a hill. These elements recall a miniature of the same subject in the *Belles Heures* (The Cloisters, New York, fol. 138v.) completed before 1409 and may indicate the use of a common or intermediary model.

This leaf was purportedly from the same manuscript as the previous entry, no. 26, which may suggest that the painter was a collaborator of the Boethius Illuminator and the Master of the Berry Apocalypse. The style hints at a Breton origin and while the artist may have trained in Rennes, he was likely working in the Parisian milieu during the second decade of the century.

Provenance: [Bruce Ferrini, Akron].

Bibliography: Meiss and Beatson 1974, fol. 138v; Wieck 1988, 89–93.



FLIGHT INTO EGYPT.
Office of the Virgin,
opening of vespers:
*Deus in adiutorium meum
intende* (God, come to
my assistance)

The style of this miniature appears to derive from the Guise Master, an artist named after the *Hours of François de Guise* in Chantilly (Musée Condé, ms. 64). The artist was known for his luminescent skies (here replaced by a tooled gold ground) and hilly, Tolkienesque landscapes. His figures, in turn, owe much to one of the dominant Parisian workshops at the beginning of the fifteenth century, that of the Boucicaut Master.

A number of sister leaves to this *Flight into Egypt* are known to exist. These include an *Adoration of the Shepherds* and an *Adoration of the Magi* (Boston University, Endowment for Biblical Research, ms. leaves 27–28), as well as a *Presentation in the Temple* (recently owned by Bruce Ferrini, Akron). They all originally passed through the collection of Otto F Ege, Cleveland (d. 1951). A complete cycle of eight miniatures within the Office of the Virgin would have provided visual edification to the owner, but more important, the miniatures would have served as devotional aids and visual “cues” to help the reader find a text.

Provenance: Otto F Ege, Cleveland; [Bruce Ferrini, Akron].

Bibliography: Oliver 1985, 60–61, no. 98, fig. 24; Wieck 1997, 74–75, no. 56.

This group of leaves and numerous others now in private hands survive from what must have been an extraordinarily rich book of hours. The elaborate Passion cycle and suffrages point to an important commission. Metz was probably the place of production, indicated by internal evidence within the original calendar and texts, including listings of two bishop-saints of Metz: Clement (in gold) for November 23 and Arnoul (in red) for July 18. Additionally, some texts are written in French, but in the Lorraine dialect. Metz, situated on the Moselle River, was the cultural and commercial capital of Lorraine during the fifteenth century, as well as the location of an important bishopric. It was logically, therefore, the center of a growing book trade.

Stylistically, the illuminations have been compared to the work of the Master of Morgan 453, a northern French or Netherlandish illuminator active in Paris and Amiens. More tenable, however, these illuminations appear to derive from the workshop of Henri d'Orquevaux, a documented Metz manuscript painter who is known from a copy of *Titus Livy* he decorated for a bishop of Metz in 1440 (current location unknown), signed and dated in the colophon. Little is known about d'Orquevaux's life or career. Since the surviving miniatures reveal the work of at least four stylistically similar but different artistic hands, it would seem that d'Orquevaux was assisted by associates from within his workshop. Compositionally, structurally, and stylistically, the miniatures suggest strong links to Netherlandish illumination because, for example, full-page miniatures are oriented on versos, an often-favored placement for Netherlandish illuminators. Anecdotal details such as the tub, ewer, towel, and fireplace in the *Nativity*—accouterments of a "first bath"—are typical of the Dutch love of both crowded and unusual compositions as well as domestic details. The lively, at times expressionistic, drawing style, and vigorous palette, also reveal some knowledge of the Netherlandish tradition. It is not known whether d'Orquevaux hailed originally from the Netherlands or whether he worked or trained there at some point in his career.

Provenance [of original manuscript]: Jehan de Poncy and his wife, Marguerite, ca. 1539; Bartlett Gurney of Norwich (d. 1803); bequeathed by him to his aunt Catherine Gurney; given by her in 1808 to Rev. Edward Edwards of Lynn, Norfolk (d. 15 March 1849); bequeathed by him to William Hay Gurney of North Princeton, nephew of Catherine Gurney and godson of Edwards; dismembered leaves from the original manuscript have appeared with Edward R. Lubin, New York; all the above leaves [Bruce Ferrini, Akron].

Bibliography: Avril and Reynaud 1993, 182, 190; Ferrini 1987, 136–37, no. 77–79; Meiss 1968, 104–5, figs. 308–13; Plummer 1982, 1–3, nos. 1–2, figs. 1c, 2c; Wieck 1983, 16–17, no. 7.

29.

THE VISITATION.
INK, TEMPERA, AND
GOLD ON VELLUM,
161 X 125 MM
Office of the Virgin,
opening of lauds

2003.172



30.

THE NATIVITY WITH
CHRIST'S FIRST BATH.
INK, TEMPERA, AND
GOLD ON VELLUM,
161 X 126 MM
Office of the Virgin,
opening of prime

2001.75



31.

ANNUNCIATION TO THE
SHEPHERDS.

INK, TEMPERA, AND
GOLD ON VELLUM,

161 X 124 MM

Office of the Virgin,
opening of terce

[CMA 1999.128]



32.

CHRIST BEFORE PILATE.

INK, TEMPERA, SILVER,
AND GOLD ON VELLUM,

161 X 124 MM

Hours of the Cross

[CMA 1999.129]



33.

CHRIST BEFORE HEROD.
INK, TEMPERA, SILVER,
AND GOLD ON VELLUM,
162 X 123 MM
Hours of the Cross



34.

THE ASCENSION.
INK, TEMPERA, SILVER,
AND GOLD ON VELLUM,
162 X 124 MM
Hours of the Holy
Spirit

2001.76



VIRGIN AND CHILD.
INK, TEMPERA, SILVER,
AND GOLD ON VELLUM,
161 X 123 MM
Commemoration of the
fifteen joys of the Virgin



ST. JOHN THE BAPTIST.
INK, TEMPERA, AND
GOLD ON VELLUM,
161 X 126 MM
Suffrages, memorial to
St. John the Baptist



37.

ST. NICHOLAS.
INK, TEMPERA, SILVER,
AND GOLD ON VELLUM,
161 X 123 MM
Suffrages, memorial to
St. Nicholas



38.

ST. BARBARA.
INK, TEMPERA, SILVER,
AND GOLD ON VELLUM,
161 X 124 MM
Suffrages, memorial to
St. Barbara

2011.57





THE NATIVITY.

Office of the Virgin,
opening of prime: *Deus
in adiutorium meum
intende* (God, come to
my assistance)

The Nativity, representing God's entry into the world, remains one of medieval painting's most poignant Christian images. In the Gospels, only Matthew and Luke directly described this event. Perhaps the brevity and absence of detail in these texts allowed artists to devote so much creativity in amplifying the Christmas story. This miniature is made compelling by its simplicity, lacking ox and ass, shepherds, and angels. Only the three principals—Mary, Joseph, and the newly born Christ child—appear in the scene. The Virgin kneels before an elegant canopied bed made sumptuous by a richly embroidered textile, which stands in contrast to the adjacent wattle fence and receding landscape.

This scene probably follows the mystical visions of St. Bridget of Sweden, who visited Bethlehem in 1370 and whose written accounts circulated widely after her canonization in 1391: "When her time came she took off her shoes and her white cloak and undid her veil. . . . Then she made ready the swaddling clothes which she put down beside her. When all was ready she bent her knees and began to pray. While she was thus praying with hands raised the child was suddenly born, surrounded by a light so bright that it completely eclipsed Joseph's feeble candle."

Provenance: [Bruce Ferrini, Akron].

Bibliography: Ferrini 1987, 147, no. 85; Friedländer 1967, fig. 53; Meiss 1968, fig. 31; *Revelations*, 37–38.

Leaf from the Tarleton Hours

INK, TEMPERA, SILVER, AND GOLD ON VELLUM, 141 X 101 MM.

ROUEN(?), NORMANDY, NORTHERN FRANCE, CA. 1430

40.



CHRIST CARRYING THE CROSS.

Office of the Virgin,
opening of terce: *Deus
in adiutorium meum
intende* (God, come to
my assistance)

2001.77

This leaf was formerly folio 74 of the *Tarleton Hours*, a manuscript dismembered in the early 1960s (though it was then already missing nine leaves). Its remaining leaves are now widely dispersed. Named after the family that owned it between 1784 and 1951, the *Hours* was originally made for an English owner according to Sarum Use. The feminine form of some of the Latin prayers suggests it was made for a woman, who was actually portrayed on folio 20. The *Hours* was certainly illuminated in Normandy, which at that juncture of the Hundred Years War was still under English occupation. Rouen was the administrative capital of Normandy, the site of a major cathedral, and an emerging center of the book trade. The manuscript's miniatures appear to be a fusion of two Parisian styles, that of the Boucicaut and Rohan masters. After the fall of Paris to the English, it is assumed that many illuminators moved to various provincial centers in search of work and patrons, thus disseminating their respective styles.

Provenance: Manuscript produced in Normandy, ca. 1430; in England by the late fifteenth century; in the possession of a married couple with initials "M" and "V" and surname initial "L" in 1654; Clayton Tarleton, given to him by John Ireland, 1784; signatures on flyleaf of J. W. Tarleton and Alfred H. Tarleton; sold from the estate of Mrs. Henrietta Charlotte Tarleton [Christie's, London, 3 July 1951, lot 50] to Maggs Brothers, London (where miniatures were removed and sold individually); corpus of *Tarleton Hours* [Sotheby's, London, 20 June 1989, lot 58]; the present leaf [Sotheby's, London, 21 June 1988, lot 17]; [Bruce Ferrini, Akron].

Bibliography: Avril and Reynaud 1993, 25–27; Meiss 1968; Meiss 1973; Meiss and Thomas 1973.

Three Leaves from a Book of Hours

MASTER OF GUILLEBERT DE METS (JEAN DE PESTIVIEN?) AND WORKSHOP.
GHENT(?), FLANDERS, ACTIVE 1410–45

41.



2011.58

THE CRUCIFIXION.
INK, TEMPERA, AND
GOLD ON VELLUM,
125 X 82 MM
Hours of the Cross,
opening

These three leaves are all painted in the style of the Master of Guillebert de Mets, an artist named after the scribe who records his name in an illuminated copy of the *Decameron* made for Philip the Good (Bibliothèque de l'Arsenal, Paris, ms. 5070). No proof, so far, has been discovered that allows us to follow his career or to know precisely where he worked. Some textual evidence in the Paris manuscript hints that the artist was of Flemish origin. Calendars in other manuscripts with which he is associated suggest that Tournai, Liège, and more credibly, Bruges or Ghent, may have been locations of his shop. It has been suggested that his commissions may have been linked to the itinerant Burgundian court, though no original provenance survives for any of his manuscripts.

The Master of Guillebert de Mets painted in an easily recognizable style. His figures have prominent heads with well-delineated eyes and small mouths, slender torsos with thin, spindly legs, and long, finely worked fingers. His compositions are generally outlined in thick black lines and the faces are often tinted in light pink. Many of his miniatures, such as the *Crucifixion* and *Last Judgment* here, show that he often favored tessellated backgrounds comprising delicately worked checkered patterns.

Provenance: [Bruce Ferrini, Akron].

Bibliography: Dogaer 1987, 14, 33–37; Plotzek 1987, 172–75, no. 51.

42.

INITIAL D WITH FOLI-
ATED BORDER.
INK, TEMPERA AND GOLD
ON VELLUM, 127 X 84
MM
Hours of the Holy
Spirit, opening of terce:
*Deus in adiutorium meum
intende* (God, come to
my assistance)

2005.205



43.

THE LAST JUDGMENT.
INK, TEMPERA, AND
GOLD ON VELLUM,
126 X 85 MM
Seven Penitential
Psalms, opening
[CMA 1999.130]





THE FLIGHT INTO
EGYPT.

Office of the Virgin,
opening of compline:
Converte nos deus
salutaris noster (Direct us,
God of our salvation)

The illuminator of these two leaves is one of a group of painters and workshops collectively known as the Masters of the Gold Scrolls (see also no. 21), named after the gold tendrils that frequently occupy the backgrounds of their compositions. These two miniatures are by one of the Gold Scrolls' finest hands, who is also represented by a book of hours in the Walters Art Gallery, Baltimore (MS. W.246). Georges Dogaer has observed: "In the second quarter of the fifteenth century the compositions of works in the Gold Scrolls style became livelier and more balanced, and their colouring becomes even more varied. The artists also develop a better eye for landscape which (though still conventional in many miniatures) begins to be shown with touches of greater truth to nature." From the 1440s onward, the gold scroll motif begins to disappear in their miniatures, replaced, as here, by landscape.

The *Flight into Egypt* is a charming, though largely stock composition, deriving through intermediary models after those of the Boucicaut Master in Paris. *St. James the Greater* depicts a Christian pilgrim. Although James the Apostle had died in Jerusalem, a story began to circulate in early medieval Spain that he had visited that country and proclaimed the gospel there. Furthermore, it was claimed that his body had been brought to the town of Compostela where it was "discovered" in the 820s.



ST. JAMES THE GREATER.
Suffrages, memorial to
St. James: *O lux i[n]
decus yspanie sanctissime
iacobe* (Oh light that
adorns Spain, holiest
James)

2011.59

St. James's close association in the medieval mind with the prestigious pilgrimage shrine of Santiago de Compostela led to James himself being depicted as a pilgrim with staff, wide-brimmed hat, and scallop-shell badge.

Provenance: *Flight into Egypt*: Roger Wieck, New York; [Bruce Ferrini, Akron]; *St. James the Greater*: [Edward Lubin, New York]; [Bruce Ferrini, Akron].

Bibliography: Dogaer 1987; Plotzek 1987, 178–83, no. 53; Wieck 1988, nos. 85, 92, pls. 21, 27.



2011.60

ADORATION OF THE
MAGI.

Office of the Virgin,
opening of sext: *Deus in
adiutorium meum intende*
(God, come to my
assistance)

The artist of this miniature takes his name from a book of hours made for Thomas, Lord Hoo, chancellor of Normandy and of France, a volume now in the British Library, London (MS. Royal E. VI), and his style descends from that of the Bedford Master, who was active in Paris from 1420 to 1445. The Master of Thomas Hoo was in all likelihood an associate or pupil of the older artist. His style has, in fact, been called the “last flowering” of the Bedford style. Originally, he worked in Paris, perhaps moving upstream to Rouen following the retreat of the English armies during their occupation of France in the Hundred Years War. He probably returned to his Paris workshop around 1450. A rich palette, lush draperies, and finely delineated landscapes characterize his style. His gold leaf is thickly applied, and his elegant figures have garments with hems highlighted in liquid gold.

The Adoration of the Magi, an important image in Christian tradition, recalls the significance of the first gentiles to recognize Christ. As the Three Magi often represent the three ages of man—youth, maturity, and old age—so their gifts had symbolic reference to key aspects of Christ’s life. Gold symbolized his kingship; frankincense his priesthood; and myrrh, being used for embalming, stood for his Passion and Crucifixion.

Provenance: [Bruce Ferrini, Akron].

Bibliography: Plotzek 1987, 112–14, no. 21; Sotheby’s, London, 16 June 1997, lot 24; Williams 1975.

Leaf from a Book of Hours, with Roundels

INK, TEMPERA, AND GOLD ON VELLUM, 146 X 96 MM.

FOLLOWER OF THE MASTER OF ADÉLAÏDE DE SAVOIE. FRANCE, PROBABLY
POITIERS, CA. 1460–70

47.



2001-78

PRESENTATION IN THE
TEMPLE.

Office of the Virgin,
opening of none: *Deus
in adiutorium meum
intende* (God, come to
my assistance)

CASTING OF LOTS.

THE DEPOSITION.

PIETÀ.

The style of this miniature, with its oval faces, abundant draperies, and use of border roundels, follows very closely the style of the Master of Adélaïde de Savoie, who takes his name from a book in Chantilly (Musée Condé, ms. 1362). Indications in the calendar from which this leaf and its extant sisters derive point to Poitiers in western France as a possible place of production. The subject of the miniature, the Presentation in the Temple, is the customary scene in the Office of the Virgin for the hour none. An unusual feature here is the juxtaposition of roundels representing scenes taken from Christ's Passion with scenes from the life of the Virgin, which also points to western France as the manuscript's source, where such combinations were becoming increasingly popular.

The *Presentation in the Temple* depicts the bringing of the infant Jesus to the Temple forty days after his birth to be consecrated according to Jewish law. During the ceremony, the temple's priest, Simeon, foretold that "Mary's heart would be pierced through her child." The roundels, showing scenes from the Passion, visually dovetail to the central miniature.

Provenance: Jean Baptiste Hippeau, 18th century(?); J. B. Cimmeau Jeune, 18th century(?); [Bruce Ferrini, Akron].

Bibliography: Avril and Reynaud 1993, 123–26; Kidd 1998, no. 33, fig. 33; Plummer 1982, 42, no. 55, fig. 55.



2001.61

ANNUNCIATION TO THE
SHEPHERDS.

Office of the Virgin,
opening of terce: *Deus
in adiutorium meum
intende* (God, come to
my assistance)

The anonymous artist responsible for this leaf is associated with a group of at least thirteen manuscripts, including a book of hours in the Houghton Library, Harvard University (MS. 7), and another sold at Sotheby's, London, in 1987. The calendars and litanies of these volumes indicate that they were produced in and for the Use of Troyes. The artist is also connected with that city through his miniatures in a missal in the Bibliothèque Nationale, Paris (MS. Lat. 865A). His style may have originated in Paris because he seems to have developed his compositions, figures, and settings from contemporaries there. This highly personal style can be easily recognized by its facial types and architectural forms, and his apparent love of sumptuous textile patterns is evident in many miniatures. The miniature here combines charm with a certain dignified monumentality. The shepherd and shepherdess gaze up toward the host of angels. At their feet, a dog is curled in slumber while sheep graze in verdant fields. A receding vista yields chateaux, a lake, and distant hills cloaked in blue haze.

Provenance: Harry Bober; [Bruce Ferrini, Akron].

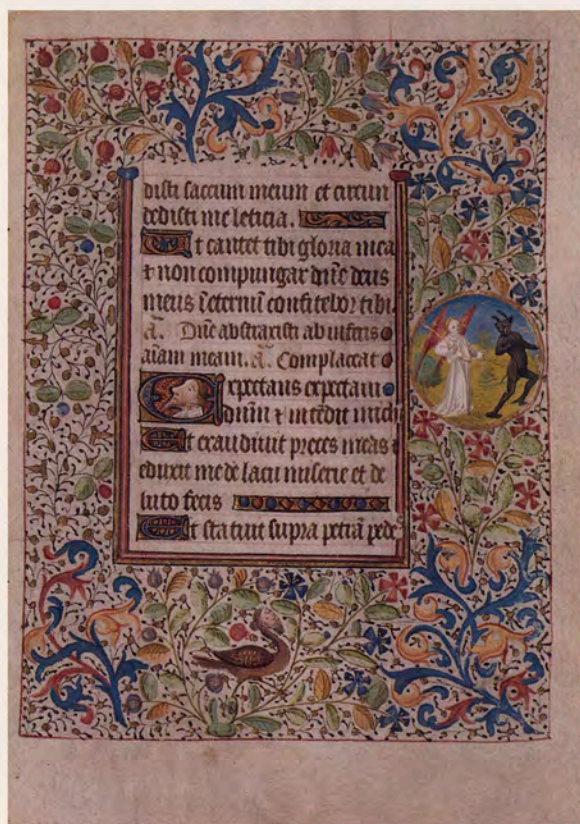
Bibliography: Plummer 1982, 60, no. 79, fig. 79; Sotheby's, London, 1 December 1987, lot 48; Wieck 1983, 28–29, no. 13.

Leaf from a Book of Hours

INK, TEMPERA, AND GOLD ON VELLUM, 197 X 143 MM.

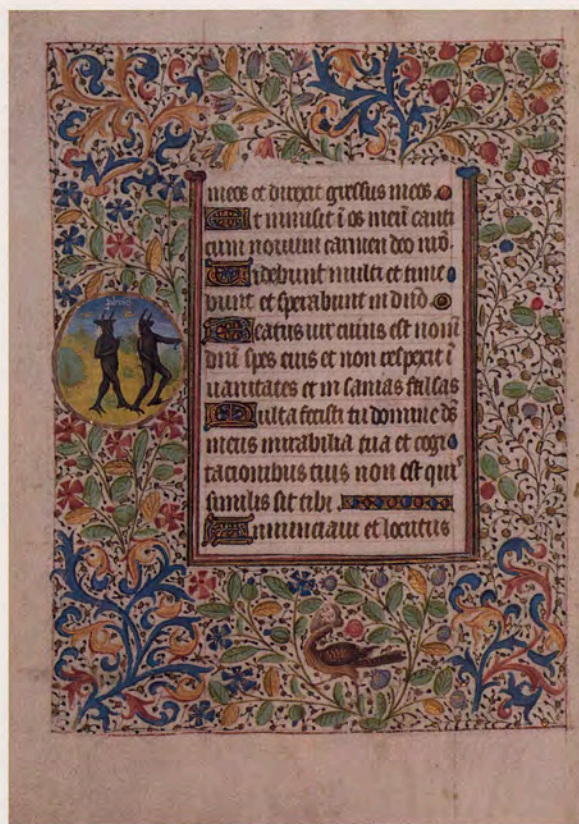
CIRCLE OF THE COËTIVY MASTER. PARIS, CA. 1460

49.



RECTO

2005.206a



VERSO

2005.206b

ANGEL CHASING A
DEVIL.

Expectans expectam
d[omi]n[u]m (Waiting in
expectation of the Lord)

The elaborate floral and foliated borders of this leaf, decorating top, bottom, and sides of both recto and verso, contain four separate elements: blue and gold acanthus leaves, gold-leaf ivy vines, sprays of flowers or fruit, and a grotesque. The margins prominently include two illuminated roundels, one on each side: an angel chasing a devil with a lance on the recto, and two devils walking in a landscape on the verso. As a time-saving device, illuminators in the second half of the fifteenth century would often paint identical borders on both sides of a leaf. The motifs would be drawn on one side and then traced on the other, as is the case here, by holding the leaf against a window. The manuscript from which this leaf came is no longer intact. It included numerous painted roundels relating to the lives of St. Catherine of Alexandria and the more obscure St. Alexis. These unusual cycles were probably devised with specific individuals in mind. It is possible that the manuscript originally belonged to a married couple for whom these saints served as patrons. The style of the roundels suggests an artist familiar with the early works of the Coëtivy Master (Henri Vulcop?), who worked in the Loire region.

Provenance: [Bruce Ferrini, Akron].

Bibliography: Avril and Reynaud 1993, 58–67; Pächt and Thoss 1974, 80–85 (Codex 1840), pls. 142–50; Plummer 1982, 42, no. 55, pl. 55.

Two Leaves from a Book of Hours

INK, TEMPERA, AND GOLD ON VELLUM, 237 X 186 MM EACH.

MASTER OF JACQUES DE LUXEMBOURG. EASTERN FRANCE (OR PARIS?), CA. 1465

50, 51.



2011.62



2011.63

ST. JOHN ON PATMOS.
Gospel lessons, John
1:1–14: *In principio erat
verbum* (In the begin-
ning was the word)

ST. BARBARA.
Rubric: *Memore de
madame ste barbe*
(Memorial to my lady,
St. Barbara); suffrages,
memorial to St. Barbara

The Master of Jacques de Luxembourg owes his name to the patron for whom he illuminated a book of hours (J. Paul Getty Museum, Los Angeles, Ludwig MS. IX.11). His active, engaging figures are usually set within fully realized landscapes or interior settings. Although the Luxembourg Master may actually have worked in Paris, his lively style, strong sense of visual detail, particularly architecture, and feel for narrative point to his origin in eastern France or Flanders. His miniature painting has at times been attributed to the more famous Simon Marmion, a near contemporary painter of panels and manuscripts who was born in Amiens but active in Valenciennes.

The first leaf shows St. John from a cycle of portraits of the evangelists that collectively formed the Gospel lessons following the book's calendar. John was banished by Emperor Domitian to the island of Patmos, where, as tradition has it, he composed his "Book of Revelation." The mischievous devil who attempts to distract the saint from his sacred work is a common motif. The second miniature is dedicated to St. Barbara. A popular saint in medieval Europe, Barbara was a citizen of late Roman Syria martyred at the hands of her father because of her faith. She was regarded as a protectress from sudden death.

Provenance: [Bruce Ferrini, Akron].

Bibliography: Ferrini 1995, no. 40 (illus. cover); Plotzek 1982, 180–95, pls. 245–64; Plotzek 1987, 116–18, no. 23; Plummer 1982, 60–61, no. 80, fig. 80; Wieck 1988, no. 43, fig. 33; Wieck 1997, 48, no. 33.

Leaf from a Book of Hours

INK, TEMPERA, AND GOLD ON VELLUM, 124 X 93 MM.

CIRCLE OF MAÎTRE FRANÇOIS. CENTRAL FRANCE, CA. 1470–85

52.



THE BETRAYAL OF CHRIST.

Hours of the Cross,
opening of matins:

Domine labia mea aperies
(Lord, open my lips)

2005. 208

This leaf derives from an unusual book of hours written in a two-column format generally associated with breviaries. The parent codex featured numerous miniatures dedicated to St. Catherine and formed a unique cycle of her life, suggesting the book was made for someone under her patronage. This miniature depicting the solemn moment of Christ's arrest opened a complete Passion cycle. Following medieval artistic convention, Judas is depicted as shorter than Christ. In a scene also typical to this subject, Simon Peter sheathes his sword while Christ heals the servant whose ear Peter cut off.

The style and palette invite comparison with Maître François, whose manuscript paintings include two immense copies of St. Augustine's *Cité de Dieu* (Bibliothèque Nationale and Bibliothèque Ste. Geneviève, Paris) and have been attributed to Paris and Normandy. His considerable commercial success encouraged many to imitate his forms and compositions. A relationship with Jean Fouquet and the school of Tours has also been suggested. The volume's litanies and the absence of Parisian saints point to ownership in central or southern France.

Provenance: Jean C. Grattan [her sale, Sotheby's, London, 24 June 1986, lot 107]; [Sotheby's, London, 5 December 1989, lot 114]; [Sotheby's, London, 22 June 1993, lot 100]; [Bruce Ferrini, Akron].

Bibliography: Avril and Reynaud 1993, 45–52; Durrieu 1892, 26–27, 78, no. 30; Randall 1992, 2: 266–70, no. 156, figs. 273–74, pl. xviii; Sterling 1990, 200, fig. 189; Wieck 1988, 94–95, 194, no. 52, fig. 59.

Leaf from a Book of Hours

INK, TEMPERA, AND GOLD ON VELLUM, 125 X 85 MM.

BRUGES(?), CA. 1440–60

53.



2006.11

ST. BARTHOLOMEW.
Suffrages, memorial to
St. Bartholomew

Although he was one of the Twelve Apostles, little is known of St. Bartholomew's life or acts. The *Golden Legend* records the tradition that he preached in India and Armenia after Christ's Resurrection. The saint was martyred in Armenia, flayed alive. His attribute in art, as shown here, is typically a knife, the instrument of his death. The prayer to St. Bartholomew from the suffrages begins on the leaf's recto with the rubric *De S[an]c[t]o bartholomeo* (To St. Bartholomew); the accompanying full-page miniature with an arched top occupies the verso. The saint is shown standing within an architectural interior with paneled ceiling, leaded windows, tiled floor, and a hanging cloth embellished with stars. The artist's hand has not yet been identified, though the slightly expressionistic style and jagged, irregular drapery folds, as well as the border decoration, are typical of Flemish manuscript painting around the middle of the fifteenth century.

Provenance: The marquess of Bute [his sale, Sotheby's, London, 13 June 1983, lot 28]; [Graton and Graton, Evanston, Ill.].

Bibliography: Arnould and Massing 1993, 68–69, no. 17, 126–27, no. 39; Smeyers 1998, 297, 299, fig. 12.



THE ANNUNCIATION.
Office of the Virgin,
opening of matins

The Annunciation is the traditional introduction to the first of the eight canonical hours. This humble scene, steeped in monumentality and innocence, honors one of the most momentous occasions in the Christian Church—the coming of God into the world. The subject is one of the most popular in medieval sacred art. Flemish artists, in particular, tenderly elaborated this event. The Virgin is usually shown within an architectural interior, typically her bedroom. The interior space here is replete with domesticity—a made bed with curtain cloths, a wooden bench, windows through which a landscape is revealed, and a simple earthenware ewer filled with lilies proclaiming her innocence. Within this private setting, Mary kneels at her prie-dieu reading from an open book of hours. Her prayer is interrupted by the angel’s appearance and she is captured by the artist in stunned surprise. The composition may derive from a painting by Jan van Eyck (National Gallery of Art, Washington, D.C.). The auxiliary illustration in the margins shows the *Tree of Jesse*, the family tree depicting Jesus’ descent from Jesse, the father of King David, through the royal house of Judah. The motif begins in the lower margin with the seated Jesse from whom a tree grows, with David, Solomon, and various kings and prophets in its branches.

Provenance: [Bruce Ferrini, Akron].
Bibliography: Dogaer 1987, 157–66; Smeyers 1998, 262, fig. 40.



1999. 133

ANGEL WITH A
BANDEROLE.

Rubric (in Dutch): *Hier
beghint een huurlic ghebet
van den heiligher
drievoudicheit* (Here
begins the hourly prayer
of the Holy Trinity)
[CMA 1999.133]

This leaf is an excellent example of the highpoint of the penmanship for which Delft manuscripts were famous. The red and blue penwork flourishes filling the margins of the page belong to what Dutch scholars call the “block group,” in which the borders consist of formal geometric compartments, each tightly infilled with contrasting penwork. This form of decoration appears to be unique to a group of horae and breviaries produced in Delft and therefore points unambiguously to that city as its place of production. An additional feature of these manuscripts is the emblematic border in the form of figures with banderoles, which generally relate in some didactic way to the subjects of the texts or main miniatures. In the right margin, for example, is an angel with a banderole. Many Delft devotional manuscripts were associated with religious houses that decorated books for the secular market, including the Augustinian convent of St. Agnes and the Brothers of the Common Life at St. Hieronymusdal. St. Agnes herself was listed in the calendar of the original manuscript for January 21. The text follows Geert Groote’s (d. 1384) translation of the book of hours into Dutch. The Netherlands was the only region within Europe in which the vernacular replaced Latin in the book of hours.

Provenance: [Bruce Ferrini, Akron].

Bibliography: Marrow et al. 1990, 185–87, 195, no. 58, 283–84, no. 98; Pächt and Alexander 1966, 1: 17, no. 223(illus.); Wijk 1940.

Leaf from a Book of Hours

INK, TEMPERA, AND GOLD ON VELLUM, 175 X 123 MM.

RELATED TO THE MASTERS OF THE ZWOLLE BIBLE. ZWOLLE(?), NORTH NETHERLANDS, CA. 1470–80

56.



1999.134

INITIAL H.

Rubric (in Dutch): *Hier beghint die heilige cruus getide* (Here begins the Hours of the Holy Cross)

[CMA 1999.134]

The difficulty in localizing Dutch manuscripts of the second half of the fifteenth century is formidable because they share or exchange many characteristics, particularly in terms of page layout, border decoration, and initial design. The borders of this leaf are embellished with brightly colored columbine flowers and acanthus leaves infilled with gold bezants, tiny green leaves, and little black dots. Presumably the decorated initial, laid against a cusped gold ground and occupying the leaf's recto, would have faced a full-page miniature, probably a Crucifixion, on the opposing verso. Although different in palette, these elements bear closest resemblance to borders and initials produced by a group of artists associated with the *Zwolle Bible* (Universiteitsbibliotheek, Utrecht, MS. 31). The original illuminators are believed to have worked within the Monastery of the Canons Regular at Agnietenberg. This leaf is painted in an associated style by an artist who must have been familiar with the Zwolle group.

Provenance: [Bruce Ferrini, Akron].

Bibliography: Marrow et al. 1990, 244–49, nos. 84, 86, pls. 84a–b, 86b; Sotheby's, London, 3 July 1984, lot 90.

Leaf from a Book of Hours

INK, TEMPERA, AND LIQUID GOLD ON VELLUM, 108 X 82 MM.

ALEXANDER BENING (CA. 1444–1519). GHENT, CA. 1480



2011.64

THE NATIVITY.
Office of the Virgin,
opening of prime

The Ghent-Bruges School represents the culmination of Flemish book painting. Its main features were rich colors, decorative and illusionistic effects, a love of landscape, and a strong sense of visual narrative. Its most distinctive innovation was the development of a new style of border decoration featuring realistic motifs that cast shadows on colored grounds to create a *trompe l'oeil* effect. These motifs included an abundant assortment of flowers, butterflies, insects, birds, and sprays of acanthus foliage. Foremost among the exponents of this style was the illuminator Alexander Bening, father of the esteemed sixteenth-century miniaturist Simon Bening. Alexander has been presumed to be the same artist formerly known under the sobriquet "Master of the Older Prayer-book of Maximilian I," but no scholarly consensus currently exists as to Alexander's oeuvre. He entered the painter's guild in Ghent in 1469, but little else is known about his career. Yet he must have worked in close association with such other miniaturists and panel painters as Gerard David, Hugo van der Goes, and Roger van der Weyden, whose compositions are often adapted or replicated in Alexander's miniatures. This miniature, for example, seems to be a simplified adaptation of the central panel from the *Portinari Altarpiece* (1473–74) by van der Goes (Galleria degli Uffizi, Florence).

Provenance: [Sotheby's, London, 25 June 1985, lot 17]; [Sam Fogg, London]; [Bruce Ferrini, Akron].

Bibliography: Kren 1984, 21–30, no. 3 (illus.); Smeyers 1998, 417–66; Smeyers and van der Stock 1996, 10–47; Winter 1981, 342–427.



THE CRUCIFIXION WITH
THE VIRGIN AND ST.
JOHN.

Hours of the Cross,
opening of matins:
Domine labia mea aperies
(Lord, open my lips)

This standard composition features a formulaic representation of the Crucifixion, one repeated time and again in French books of hours: the crucified Christ flanked by the Virgin and St. John the Evangelist. The figures are slightly wooden and occupy a landscape with a town in the distance. While the scene lacks the finesse of contemporary Flemish manuscript painting, it typifies the final phase of manuscript production in northern French provincial centers for the general market. Printed books of hours were becoming increasingly popular in France by the late fifteenth century, thus placing pressure on small workshops outside the luxury book trade. The borders of this leaf are rendered in gold wash ground, flecked in black and filled with acanthus in blue and rose, red, or yellow. Stems of floral or fruit sprigs undulate throughout. A diagonal band in the lower border, pointing up toward the crucified Christ, is filled with strawberries, a symbol of true righteousness. The face of Christ is smudged, probably the result of repeated kissing by the book's owner. This act of veneration was common in the Middle Ages. It probably emulated the action of the priest at Mass who kissed the face of Christ in his missal as he recited the canon.

Provenance: [Librairie Van Loock, Brussels].

Bibliography: Randall 1992, 2, pt. 2: 444–48, fig. 340; Kidd 1998, 108–11, no. 28.



2011.62

ST. JOHN ON PATMOS.
Gospel lessons, John 1:
1–14: *In principio erat*
verbum (In the begin-
ning was the word)

The Gospel lessons within a book of hours customarily followed the calendar. They consisted of passages from the Gospels, each being peculiar to the evangelist from which that text is taken. In lavishly illustrated volumes, these passages are introduced by four miniatures, one for each evangelist, but more frequently only that of St. John (the first). John's miniature, as here, typically shows him on Patmos, the desert island in the Aegean to which he was exiled by Emperor Domitian. Here, however, the artist has rendered a northern landscape with lush trees and verdant hills. The saint is depicted writing his Book of Revelation, sometimes represented by an open book, but here by an open scroll, spread across his right knee. He writes with a quill. John's symbol, the eagle, holds an open inkpot from which the saint takes his ink.

Stylistically, this leaf is characteristic of Parisian book illumination of the end of the fifteenth century, when the influence of Jean Bourdichon of Tours had begun to have an impact on the workshops in the French capital.

Provenance: Jeanne Hamon, dame de St.-Martin (16th century); Nathaniel Ingersoll Bowditch, Boston (1844); [Sotheby's, London, 5 December 1989, lot 117]; [Philographikon Galerie Rauhut, Munich].

Bibliography: Plummer 1982, 69–71, no. 91, figs. 91a–b; Randall 1992, 2, pt. 2: 458–62, no. 197, figs. 345–46.



2006.12

INITIAL V WITH FLORAL BORDER.

Office of the Dead,
beginning of Psalm 5:
Verba mea auribus percipe,
Domine (Ponder my
words, O Lord)

Every medieval book of hours contained a section known as the Office of the Dead. This office was usually inserted toward the back of the book following the penitential Psalms and litanies, which set the tone of contrition and forgiveness of sin. The texts, comprising Psalms and other readings, included the hour of vespers (for recitation over the coffin the evening preceding the funeral mass), followed by matins and lauds (prayed the morning of the funeral mass). The Office of the Dead was intended to be recited in the context of a funeral. However, it was undoubtedly also prayed by many medieval men and women in the privacy of a chapel or bedroom, as a reminder of mortality and as protection against sudden death. The beginning of this page's text is the abbreviated Latin antiphon for matins, *Dirige, D[omi]ne [Deus meus, in conspectu tuo viam meam]* (Direct, O Lord my God, my steps in your sight), followed by the enlarged letter "V" for *Verba mea auribus*. The border decoration is formed of meandering acanthus leaves (believed to grow in Paradise), flowers, parrots, a squirrel, and a beetle. The palette, especially the pale greens and pinks, suggests a Central European origin, possibly Austria or Bohemia.

Provenance: [Librairie van Loock, Brussels].

Bibliography: Wieck 1988, 124–36; Wieck 1997, 117–32.



RECTO

2006.13a



VERSO

2006.13b

APE HUNTING WILD
BOARS.

Litany of the Saints:
*Kyrie eleison, Christe
eleison* (Lord have mercy,
Christ have mercy)

The Litany of the Saints is one of the oldest and most emotional Christian liturgical texts, dating in the West to at least the fifth century. In a book of hours, the litany is traditionally associated with the penitential Psalms and consists of series of saints' names expressed in hierarchical order and individual rank. These names were recited rhythmically, as invocations, followed each time by *Ora pro nobis* (Pray for us). The theme of these appeals for deliverance and intercession is of a sinner seeking forgiveness and salvation. The series begins by addressing the Trinity, followed by the Virgin, archangels, angels, apostles, martyrs, confessors, virgin saints, etc. The inclusion of local or regional saints can help scholars identify the origin of a manuscript. This *bas-de-page* scene features an ape hunting wild boars. Both animals symbolized vice in general and lust in particular. While on a superficial level the scene could be purely amusing or diversionary, perhaps deriving from a fable or proverb, on another level its juxtaposition with the litany would have imbued the scene with a more didactic meaning for the medieval owner of the book.

Provenance: [Sotheby's, London, 3 July 1984, lot 127]; [Graton and Graton, Evanston, Ill.].

Bibliography: Avril and Reynaud 1993, 279–80, no. 153, fig. 153; Leroquais 1927, pl. cii; Wieck 1997, 91–93.

Three Leaves from a Book of Hours

INK, TEMPERA, AND LIQUID GOLD ON VELLUM, 195 X 130 MM EACH.

ROUEN, CA. 1510

62.



RECTO



VERSO

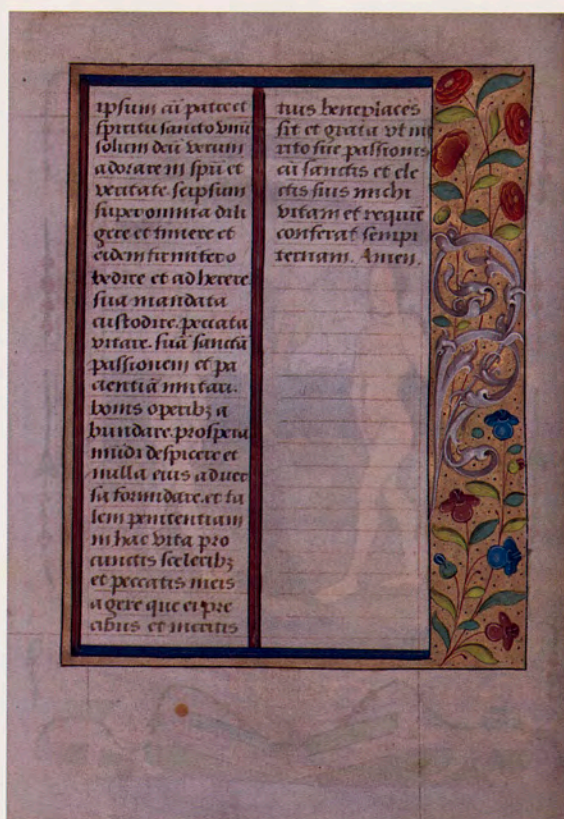
CALENDAR PAGE FOR
MAY WITH HAWKING
AND ZODIACAL SYMBOL
FOR GEMINI.

2011.65a

CALENDAR PAGE FOR
JUNE WITH REAPING
AND ZODIACAL SYMBOL
FOR CANCER.

2011.65b

This group of three leaves, and numerous others now dispersed, derives from a book of hours still complete in 1981. This richly illuminated volume, which included fourteen full-page miniatures, was made for the unknown female patron depicted on folio 67, dressed in a black headdress and a red robe trimmed with fur. The book's calendar as well as the Office of the Virgin conform to the Use of Rouen. The painting style in particular confirms that the manuscript was illuminated there. In the late fifteenth and early sixteenth centuries Rouen was an established and important center of book production. The city's cathedral had a wealthy chapter that spent large sums of money to commission books and maintain its extensive library. Presumably, stationers and booksellers would have been concentrated in or near the cathedral precinct. Similarly, Rouen's geographic position at the mouth of the Seine helped secure



RECTO

2001.79b



VERSO

2001.79A

ADAM AND EVE: THE FALL OF MAN.

Office of the Virgin,
prefatory miniature

the economic viability of the city's wealthy merchants and bourgeois families, many of whom had extensive connections internationally, regionally, and with the French court. The result must have been a healthy market for books. The art of illumination flourished in Rouen in the early sixteenth century under the patronage of Cardinal Georges d'Amboise, archbishop of Rouen and minister to Louis XII. D'Amboise was responsible for introducing the new fashions of Renaissance Italy to his city, and book production there reflects his taste for Italianate forms. Richly decorated library texts and books of hours, such the leaves here, were made in Rouen for sale in the *cours des libraires*, next to the cathedral.

Manuscripts painted in the same workshop as these leaves include Walters Art Gallery, Baltimore (MS. W.453), Bodleian Library, Oxford (MS. Douce 72), and Waddesdon Manor (MS. 25). Characteristic of the artist's hand is the use of bright orange-reds combined with deep blues, greens, and abundant gold wash. He used fine parallel lines or cross-hatching in gold to indicate the shading, highlights, and texture of draperies, suggesting an



ADORATION OF THE
MAGI.
Office of the Virgin,
opening of sext: *Deus in
adiutorium meum intende*
(God, come to my
assistance)

acquaintance with the printmaker's art, for which Rouen was also an important center. The figures have large oval faces, thickly outlined. An additional hallmark of these miniatures is their architectural frames. In both Rouen and Paris a fashion arose for highly involved architectural frames using a profuse Italianate vocabulary of winged putti, swags, urns, garlands, scallop shells, pilasters, masks, and so forth. These elements could be assembled in different ways so that no two frames were identical. Book production during the first half of the sixteenth century continued to overlap the traditional roles of author, printer, publisher, engraver, and illuminator. In Rouen, as in Paris, the art of the printer and that of the illuminator converged.

Provenance: Carlton R. Richmond; [Sotheby's, New York, 30 October 1981, lot 54]; [Bruce Ferrini, Akron].

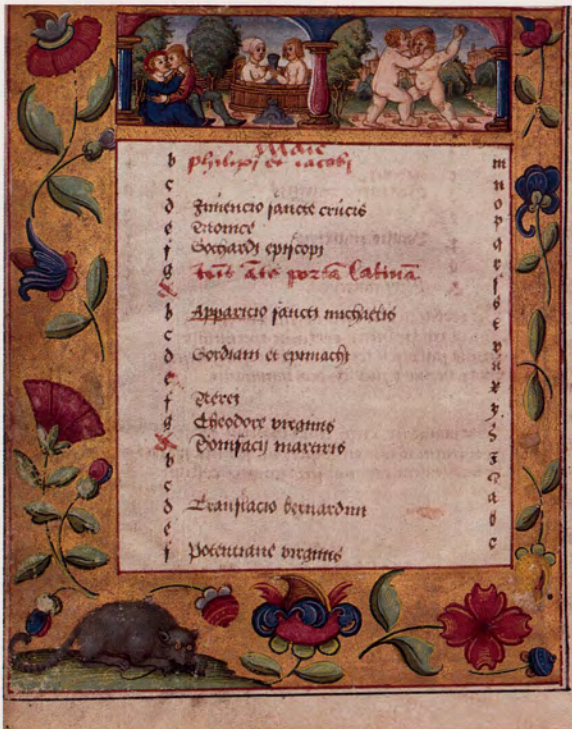
Bibliography: Delaissé, Marrow, and de Wit 1977, 540–61 (illus.); Pächt and Alexander 1966, 1: 65, no. 843, pl. LXI; Ritter and Lafond 1913; Watson, 1984, figs. 13, 16.

Three Leaves from a Psalter and Prayerbook

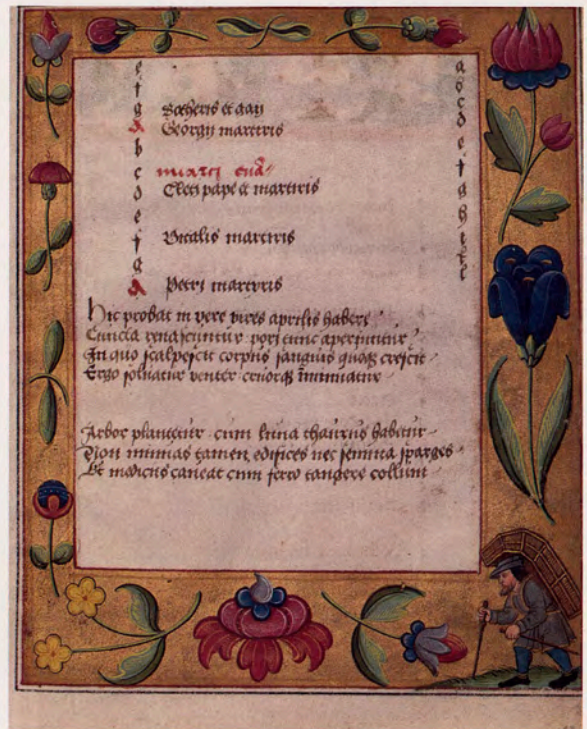
INK, TEMPERA, AND LIQUID GOLD ON VELLUM, 166 X 135 MM EACH.

HILDESHEIM(?), CA. 1524

65.



RECTO



VERSO

CALENDAR PAGE (END OF APRIL) WITH A PEASANT CARRYING A BACKPACK.

CALENDAR PAGE (BEGINNING OF MAY) WITH LABORS OF THE MONTH (COURTING) AND ZODIACAL (GEMINI) VIGNETTES.

These leaves come from a copiously illuminated manuscript with ornamental borders on practically every page. The manuscript, its leaves now dispersed, was originally a composite text, for use at Mass and other services, with a calendar, tables for finding Easter, the Hours of the Passion, a ferial psalter, psalms for use at vespers, the Office of the Conception of the Virgin, and miscellaneous prayers to the Virgin. This highly personalized volume was apparently written and illuminated in Germany as evidenced by the arms of Mansfeld within its pages, a prominent North German family, and the inclusion of St. Godehard (d. 1038), bishop of Hildesheim, prominently singled out in the book with a miniature. It seems likely that the manuscript would have been produced in Hildesheim, then a prominent bishopric and center of artistic activity. However, the illumination is also close in style to South German work such as that coming from the workshop of Nikolaus Glockendon or Jacob Elsner of Nuremberg, hinting



RECTO



VERSO

2006.15a

2006.15b

INITIAL E WITH ORNA-
MENTAL BORDER
CONTAINING A SEATED
SATYR AND A BIRD
EATING GRAPES.
Opening of Psalm 80:
*Exultate Deo aiutori
nostro* (Rejoice in God
our helper)

at strong influence from South Germany on the Hildesheim shops (see also no. 68). The volume was dated 1524 in two locations. Rubrics in French were presumably added later when the book was taken to Belgium.

These three leaves are representative of the charm and involved decoration found throughout the parent volume. Virtually every border, recto and verso, was decorated with liquid gold and highlighted with a variety of flowers, fruits, and vegetables—carnations, thistles, roses, violets, peas, melons—as well as cornucopias, satyrs, masks, insects, birds, and the like. The decoration is particularly charming because of the little vignettes within the borders. These decorative motifs depict a girl kneading bread, a cook ladling soup, a bird nibbling grapes off a vine, and a satyr with a horn. Such details would have been a sumptuous delight to the original owner.

Provenance: Arms of Mansfeld (16th century), Prussia, between Magdeburg and Merseburg; Compté d'Aspremont-Lynden (19th century); [Sotheby's, London, 23 June 1987, lot 99]; [Jörn Günther, Hamburg]; [Bruce Ferrini, Akron].

Bibliography: *Gothic Art in Nuremberg*, 192–97, no. 54; Günther 1997, 207–10, no. 39 (illus.); Swarzenski and Schilling 1929, no. 151.



RECTO



VERSO

1999.136A

1999.136B

ORNAMENTAL BORDER
WITH PEA VINES AND A
GIRL KNEADING BREAD.
Office of the Concep-
tion of the Virgin: *Deus*
q[uonia]m beatam mariam
virginem in templum tuum
(God, since the Blessed
Virgin Mary is your
temple)

CARNATIONS, A THISTLE,
AND A COOK LADLING
SOUP.
[CMA 1999.136]b

Leaf from a Book of Hours

TEMPERA AND LIQUID GOLD ON VELLUM, 187 X 134 MM.

NUREMBERG, CA. 1510–20



2006.14

THE RAISING OF THE CROSS.

Hours of the Passion,
opening of sext(?)

This finely painted miniature is the work of an artist largely familiar with the designs of Albrecht Dürer, although it was not derived from a known engraving or drawing. The style, composition, and especially the modeling of the figure of Christ in this and several sister leaves recall the draftsmanship and tonalities of Dürer's oeuvre. This miniature depicts the moment the cross was raised. In the foreground, thuggish brutes struggle to bring it into the vertical. The skull of Adam at the foot of the cross signifies that Golgotha was Adam's burial place. In the background, a vivid blue sky recedes into pink as it meets the horizon and a distant townscape. The inclusion of an illusionistic trompe l'oeil border, strewn with flowers and butterflies on a gold ground, is a clear emulation of the Ghent-Bruges tradition where such borders were first developed during the 1470s and 1480s (see no. 57). This leaf can be generally compared to the work of the Nuremberg miniaturists Jakob Elsner (Universitätsbibliothek, Jena, MS. El., fol. 2) as well as Nikolaus Glockendon, who painted similar illusionistic borders. Taken in conjunction with Dürer's influence, production of this leaf in Nuremberg is a virtual certainty.

Provenance: [Bruce Ferrini, Akron].

Bibliography: Ferrini 1987, no. 110 (illus.); Ferrini 1989, no. 24 (illus.); *Gothic Art in Nuremberg*, 192–97, no. 54; Livie 1971, no. 30.

Three Leaves from a Book of Hours

INK, TEMPERA, AND LIQUID GOLD ON VELLUM.

69.

NOËL BELLEMARE (D. 1546) AND WORKSHOP (1520S HOURS WORKSHOP). PARIS, CA. 1530–35



2001.80

THE ANNUNCIATION.
78 X 56 MM (CLOSELY
CROPPED)
Office of the Virgin,
opening of matins

Once attributed to the so-called 1520s Hours Workshop, these miniatures can now be assigned to the artist recently identified as Noël Bellemare, who is believed to have headed the shop. The son of a Parisian mother and Antwerp father, Bellemare began his career in Antwerp. He was already established in Paris in 1520, when he lived on the bridge of Notre-Dame. He was selected in 1521 to decorate the bridge for the entry of Eleanor of Portugal into Paris and is also known to have executed stained glass for several Parisian churches. Bellemare worked for the royal court in Paris and Fontainebleau during the 1530s and was designated Maître Peintre. Manuscripts from his workshop are found today in such collections as the British Library and Victoria and Albert Museum in London, Walters Art Gallery in Baltimore, National Gallery of Art in Washington, Pierpont Morgan Library in New York, and J. Paul Getty Museum in Los Angeles. The workshop was primarily engaged in the production of luxury books of hours for a wealthy clientele—a traditional showcase in France and Flanders for displaying illuminators' talents. At least four distinct styles can be identified within the oeuvre of the 1520s Hours Workshop, each representative of a master's hand.

Fuchsia pinks and bright acid greens characterize the palette of the workshop; both are unusual in French manuscript painting of the period. Set in the foreground of the miniatures against deep, pale blue landscapes are figures draped in brilliant orange,



2003.174.2



2003.174.1

PENITENTIAL PSALMS.
112 X 64 MM

KING DAVID IN PRAYER.
112 X 64 MM
Seven Penitential
Psalms, opening of
Psalm 6: *Domine, ne in
furore tuo arguas me* (O
Lord, rebuke me not in
thy indignation)

deep raspberry reds, and enamel blue. Gold in solution is applied in profusion, especially in the frames and borders, to create a jewel-like effect.

Localization of the 1520s Hours Workshop had previously been assigned both to Paris, because many of the workshop's compositions appear in woodcuts published by Geoffrey Tory in Paris, and to Tours in the Loire Valley, where humanists of the French court were situated in the early decades of the sixteenth century. Although the format and border style of these illuminations resemble the work of Jean Bourdichon, an illuminator active in Tours through about 1520, Myra D. Orth has argued in favor of Paris as the location of the workshop, where most of the important work on illuminated codices continued after 1520–30.

The exaggerated, often sinuous, postures of many of the figures and the sweeping vistas found in the miniatures of the 1520s Hours Workshop point directly to Antwerp painting of the period. Another link to the Antwerp Mannerists can be found in woodblock prints and engravings, many of which apparently served as models to the workshop.

Provenance: Baron Jerome Pichon (1812–1896); [Richard Day, London (no. 69 only)]; [Sam Fogg, London]; [Bruce Ferrini, Akron].
Bibliography: Kren 1984, 187–92, no. 25 (entry by Myra D. Orth); Leproux 1998; Orth 1988, 33–60; Orth 1989, 61–90; Sotheby's, New York, 21 April 1998, lot 39; Sutton and Fogg 1991, 162–65, no. 39.

Manuscripts for Mass and Office and a Civil Commission

Leaf from an Antiphonary

INK, TEMPERA, AND GOLD ON VELLUM, 323 X 219 MM.

SOUTH FLANDERS, CA. 1325

72.



2003.171

INITIAL Q WITH STS.

PETER AND PAUL.

Feast of Sts. Peter and Paul (June 29), response for the third nocturn in matins: *Quem me [esse] dicitis dixit Ihesus discipulis suis* (Who am I? said Jesus to his disciples)

Since they shared a common feast day, Sts. Peter and Paul were often paired together by artists as devotional figures. Here they stand for the joint founders of the Christian Church, Peter symbolizing the original Jewish element, Paul the gentile. Tradition records that Peter and Paul were martyred in Rome on the same day. Peter was crucified upside down, but Paul—a Roman citizen—was entitled to the more honorable and swifter execution by the sword, an attribute he holds here. Peter is customarily represented holding the keys to the kingdom of heaven presented to him by Christ. The execution of the two saints takes place in the lower marginal extender.

This leaf comes from an antiphonary once owned by the Victorian art critic John Ruskin (1819–1900), who is known to have removed some of its leaves to give away as gifts. The remnants of the volume were sold at Sotheby's in 1913, shortly after which the book was broken up. Several other leaves are extant, including one presented by Ruskin to the Geelong Grammar School in Corio, Victoria, Australia.

Provenance: John Ruskin (1819–1900); [Sotheby's, London, 28 April 1913, lot 509]; [Bruce Ferrini, Akron].

Bibliography: Manion and Vines 1984, 98, no. 42 [listed as English], pl. 25; Randall 1966.

Cutting from a Gradual

INK, TEMPERA, AND GOLD ON VELLUM, 178 X 174 MM.

MASTER OF NOAH'S ARK. FLORENCE, CA. 1390

73.



2011.68

INITIAL I WITH DEPARTURE OF TOBIAS.

Fifteenth Sunday after Pentecost, beginning of Introit: *[Inclina, Domine, aurem tuam ad me]* (Turn your ear, O Lord, and hear me)

This miniature comes from what must have been an enormous gradual, and the text on the verso indicates that it must have been prepared according to the Use of Rome. The Master of Noah's Ark was named by Mirella Levi D'Ancona after an illuminated initial now in the Vatican Library (Cod. Ross. 1167.1[6]). Although he may have worked in Florence, possibly on the *Coral* of Santa Maria degli Angeli, he appears to have been a provincial follower of Spinello Aretino (ca. 1350/52–1410) and may have come from Arezzo or Lucca. Of the master, D'Ancona writes: "He is recognizable by his stiff, flat, elongated bodies, without necks to speak of, long faces, and elongated eyes. . . . [His] compositions are based on contrasts of colors."

This unusual miniature presents a scene from the Apocrypha. The blind and destitute Tobit, a devout Jew in exile, sends his young son Tobias to visit relatives in a distant city to find a way to support the family. Depicted here is the moment of his departure in a continuous narrative. In the doorway, Tobit and his wife are apprehensive. In the center, Tobit prays to God above, here the Trinity with two faces and the flame of the Holy Ghost. On the left, Tobias departs with his staff over his shoulder.

Provenance: Sir Kenneth Clark, Saltwood Castle, Kent (1903–1983) [his sale, Sotheby's, London, 3 July 1984, lot 88]; [H. Kraus, New York]; [Bruce Ferrini, Akron].

Bibliography: D'Ancona 1994, 1: 42–43, figs. 24–25; Hindman 1988, 22–23, no. 11 (as follower of Lorenzo Monaco); Masetti 1973.

Leaf from an Antiphonary

INK, TEMPERA, AND GOLD ON VELLUM, 593 X 427 MM.

OLIVETAN MASTER. MILAN, CA. 1439–47

74.



1999.131

INITIAL P WITH THE
PROPHET SAMUEL; ARMS
OF THE VISCONTI
FAMILY AND THE
OLIVETAN ORDER.
Responsorium I
Preparte corda vestra
domino et servite (First
response: Prepare your
hearts for the Lord and
serve)
[CMA 1999.131]

This large leaf must have originally served as the frontispiece to one volume in a set of choral books. Within the massive historiated initial “P” is Samuel, the last and one of the greatest of Israel’s judges. When an old man and at divine behest, he anointed Saul the first king of Israel and later David as Saul’s successor. In the *bas-de-page* are the arms (an eagle and a coiled serpent) of the Visconti family, rulers of Milan, and emblem of the Olivetan Order (center). The Olivetans, the “white monks,” were a reformed branch of the Benedictines founded in 1319. The Olivetan monastery in Milan was founded in 1400, and this leaf appears to have belonged to a set of choral books presented to the monastery by one of the Visconti, perhaps about 1439–47. While determining which member of the family commissioned the books is difficult, Filippo Maria Visconti (1412–1447), son of Gian Galeazzo, may be a prime candidate. The so-called Olivetan Master takes his name from a luxuriously illustrated psalter made for the order’s monastery in Milan. He was undoubtedly a monk there and has been identified on the basis of his signature, “frater Jeronimus,” on a cutting in the Cini Foundation, Venice (n. 2099). He was ordained in 1429 and had died by 1449. Another leaf is in the library of McGill University, Montreal (ms. 80).

Provenance: [Bruce Ferrini, Akron].

Bibliography: Stones 1969, 7–12, figs. 6–12; Todini 1993, 1: 56–59; Toesca 1969, 73–77; Vikan 1975, 61–65, no. 19.



INITIAL A WITH ST.
FRANCIS OF ASSISI IN
PRAYER.

Feast of St. Francis of
Assisi (October 4),
sanctorale: *Alleluia,*
alleluia. Franciscus pauper
et humilis (*Alleluia,*
alleluia. Francis, poor
and humble)

Named after a manuscript dated 1446 now in the Biblioteca Universitaria, Bologna (MS. 337), the Master of the Franciscan Breviary was one of the most delightful Lombard illuminators active in the mid-fifteenth century. He was known for his vibrant palette and large, gem-like initials, which often featured monochromatic passages and exploited the contrasts of light and dark. He used burnished gold extensively and was fascinated by space, particularly within the box-like confines of an enlarged letter. He crafted his main initials as architectural forms, within which appear elongated figures with delicate postures and graceful stance, and he used extremely fluid lines and subtle shading to delineate the draperies of his figures.

This initial shows St. Francis standing, hands clasped in prayer, surrounded by a field of red seraphim. He wears a gray habit, its girdle distinguished by three knots representing the vows of poverty, chastity, and obedience. The unusual iconography (a large golden cross coming from his mouth extends up toward heaven) depicts the "Vision of Friar Sylvester," an incident described by Francis's earliest biographer, Tommaso da Celano. This intimate knowledge of Franciscan sources implies that the illuminator was a member of the order Francis founded.

Provenance: [Jörn Günther, Hamburg]; [Bruce Ferrini, Akron].

Bibliography: Bollati 1998, 33; Calkins 1983, 196–206; D'Ancona 1970, 21–24, pl. II; Medica 1990, 72–76.



1999.132

INITIAL S WITH THE
BIRTH OF THE VIRGIN.
Saturday votive mass of
the Virgin, opening of
Introit for the nativity
of the Virgin (Septem-
ber 8): *Salve sancta parens*
(Hail holy parent)
[CMA 1999.132]

This beautiful leaf is dominated by a large historiated “S” from which sprays of foliage inhabited by a putto, rabbit, and stork extend into the left margin. Within the double curve of the “S” is a scene representing the Birth of the Virgin. The Virgin’s mother, St. Anne, occupies the birthing bed in the upper scene. Below, the infant Mary has been bathed and wrapped in swaddling clothes. In manuscript missals and the gradual, their musical counterparts, votive masses are generally assigned one to each day of the week with Saturday being reserved for the Blessed Virgin. The votive mass to the Virgin varied from season to season. Three masses were, therefore, supplied—one for Advent, one to be used from Christmas to Purification, and a third, represented by this leaf, to be used from Purification to Advent (*Salve sancta parens*). The rubric and miniature indicate the leaf was to be used for the nativity of the Virgin. The identity of the artist remains elusive as does his precise origin. Other leaves and manuscripts by the same hand have not yet been identified to shed light on his activity. His palette consists of pale greens, blues, pinks, and deep orange-reds set against burnished gold. When considered with the figure style and ornament, the illumination suggests a source in North Italy, perhaps in a center such as Pavia, Mantua, or Padua.

Provenance: [Bruce Ferrini, Akron].

Bibliography: Avril 1984, 96–99, nos. 83, 85.



2011.70

INITIAL B WITH KING
DAVID IN PRAYER.

Psalm 1: *Beatus vir qui
non abiit in consilio
impiorum* (Blessed is the
man who has not
walked in the counsel of
the ungodly)

The initial “B” opening Psalm 1 in a psalter customarily presents a scene with King David, the author of the Psalms. Here he kneels in prayer within a bright green landscape of craggy rocks and topiaries. Above, God the Father, orb in hand, looks down from heaven where he is surrounded by red seraphim as he blesses David with his right hand.

The author of this initial is named after a missal he illuminated for Marco Barbo, bishop of Treviso 1455–64 (Biblioteca del Seminario, Padua, MS. 355). Manuscripts he illuminated are known to have been destined for patrons in Brescia and Padua. Stylistically, similarities of landscape, color, and modeling suggest he was aware of the work of Belbello da Pavia, one of the great artistic personalities of Lombard book illumination. This initial mimics Belbello’s male figures, with their distinctive knit brows, forked beards, intense eyes, and pale hair contrasting with dark faces—especially evident in the treatment of God the Father. Similarly, the topiary-like trees in acid green, contrasting with surrounding pale pink and cobalt blue, hark back to this artist. Other aspects of the Barbo Master’s style suggest he may have worked with the miniaturist Girolamo da Cremona.

Provenance: Collection d’ancienne Librairie Mam, Tours; [Sandra Hindman]; [Bruce Ferrini, Akron].

Bibliography: D’Ancona 1970, 35–42; Meiss and Kirsch 1972; Pächt and Alexander 1966, 2: nos. 679, 681–83, pls. LXV–LXVI; Samek 1953, 211–24; Zeri 1950, 50–52.

Three Cuttings from a Missal

INK, TEMPERA, AND GOLD ON VELLUM, 176 X 90 MM; 94 X 80 MM; 110 X 97 MM.
FRANCONIA OR SAXONY(?) OR SILESIA(?), GERMANY, CA. 1470–1500

78.



INITIAL C WITH THE
ADORATION OF THE
MAGI. 1999.137.2

INITIAL E WITH THE
ANGELS OF THE
ENTOMBMENT.

Easter vigil of Holy
Saturday, celebrant's
prayer: *Exultet iam
angelica* (Rejoice now
angel) 1999.137.3

INITIAL L WITH THE
ANNUNCIATION TO THE
SHEPHERDS.

[CMA 1999.137.1-3]

1999.137.1

These three cuttings once illustrating a manuscript missal are illuminated in a somewhat provincial style difficult to localize. The figures relate to late fifteenth-century German woodcut illustration on the one hand and vaguely recall Franconian sculpture and Saxon painting on the other. The figures are simply, though charmingly, sketched in heavy black ink with little attention to finesse of line or the minutiae of detail. The palette is confined to dark hues of red, blue, and ocher with flesh tones either left white or colored pink. The style finds few parallels in the traditional German centers of illumination—Nuremberg, Augsburg, Regensburg, Hildesheim, and the like—but hints at an origin in Franconia, Saxony, or Silesia. A Silesian missal of 1472 now in the University Library, Breslau (MS. I F361) apparently offers the closest stylistic parallel. The initial “E” with *Angels of the Entombment* includes a form of musical notation called *Hufnagalshrift* (horse-shoe nail writing) after their supposed resemblance to the nails used to affix horseshoes. *Hufnagalshrift* were found almost exclusively in manuscripts produced in the Germanic lands of Central Europe. The text begins the prayer used only on Holy Saturday during the Easter Vigil. It was sung by the priest at Mass to a very special and ancient reciting melody.

Provenance: [Bruce Ferrini, Akron].

Bibliography: Kloss 1942, 195–96, figs. 246–49.

Leaf from an Antiphonary

INK, TEMPERA, AND GOLD ON VELLUM, 625 X 410 MM.

AUGSBURG(?), SOUTH GERMANY, CA. 1480

79.



INITIAL H WITH THE
NATIVITY.

Christmas Day, first
matins response: *Hodie
nobis celorum rex* (On
this day the King of
Heaven)

The border ornament and historiated initial design of this leaf have stylistic affinities with South German illumination during the final quarter of the fifteenth century, particularly with the products of the Augsburg workshops. The peacock in the lower right-hand margin is used here as a symbol of immortality. In the ancient world the peacock's flesh was thought to be incorruptible, to never decay, and was therefore an appropriate symbol for the Virgin Mary who was taken bodily into heaven. Thus the peacock is often used as an accessory illustration with representations of the Nativity.

This leaf survives with two known sisters with textual and illustrative references to St. Clare, who was widely venerated during the Middle Ages. St. Francis installed her with a group of Benedictine nuns in a community at Assisi, and she is closely associated with him. Francis drew up a rule and an austere way of life for the nuns who became known as the Poor Clares. The saint died in 1253 and was canonized in 1255. The prominent references to Clare in the parent codex to which this leaf belongs almost certainly imply that it was made for a religious community belonging to that order, perhaps in Augsburg or elsewhere in South Germany.

Provenance: L. V. Randall, Montreal; [Bruce Ferrini, Akron].

Bibliography: *Grafen von Schönborn*, 487, no. 372, fig. 372; Steingraber 1956, figs. 2, 19, 20; Voelke and Wieck 1992, 136–37, no. 43.

Leaf from a Gradual

INK, TEMPERA, AND GOLD ON VELLUM, 598 X 410 MM.

ATTAVANTE DEGLI ATTAVANTI AND WORKSHOP (1452–1520/25). FLORENCE, CA. 1500



2003.173

INITIAL P WITH THE
NATIVITY.

Christmas Day, opening of the Introit: *Puer natus est nobis, et filius datus est nobis* (For a child is born to us, and a son is given to us)

“[A]nd his name shall be called Wonderful,” continues this text taken from Isaiah 9:6. It is used to celebrate the birth of Christ at a solemn high mass. This splendid leaf from a manuscript gradual contains the chants used for that mass. It features a prominent historiated initial “P” with sprays of foliage that emerge and migrate along three sides of the page. The initial belongs to a most prominent Florentine illuminator of the late fifteenth century, Attavante degli Attavanti. Of him, Giorgio Vasari said, “no more perfect illuminations of that time can be seen, displaying such judgment and design, and, above all, the colors are laid on with incomparable delicacy.” Characteristic of Attavante’s style is a bright, sunny palette. His miniatures often include detailed landscapes with receding vistas and sun-drenched hills, townscapes, and ultramarine skies. His figures, rendered with distinctive eyes and beards, occasionally assume the heroic look of Old Testament patriarchs. His youthful males at times suggest the sculptures of Verrocchio, under whom he reputedly studied. Attavante had a large workshop in Florence and often collaborated with other illuminators on important projects. The border ornament here is certainly the work of an assistant, but Attavante painted the scene of the Nativity within the initial.

Provenance: Alice Tully, New York; [Bruce Ferrini, Akron].

Bibliography: Alexander 1995, 49–60, nos. 1, 3–4; D’Ancona 1994, 74–78; Kren 1984, 133–35; Wieck 1997, 94–95, no. 73.



1999.135

INITIAL O WITH CHRIST
PERFORMING AN
EXORCISM.

Third Sunday in Lent,
opening of the Introit:
*O[culi mei semper ad
Dominum]*

(My eyes are ever
toward the Lord)

[CMA 1999.135]

The Gospel reading from the third Sunday in Lent tells the story of Christ casting out a demon. In this historiated initial, the facial features and borders, with their still-life motifs, scattered small red and blue flowers, strawberries, and simulated pearls and jewels, indicate the hand of Matteo da Milano. Matteo's life dates are not known. His career probably began in Milan in the 1490s, but his name occurs in the accounts of the d'Este at Ferrara from 1502 to 1512, including payments received for a breviary he started for Ercole I (1471–1505). Matteo's career reached its pinnacle in Rome in the years immediately following. There he was apparently responsible for a number of luxury illuminated liturgical manuscripts for patrons of the Curia. In 1520 he illuminated a missal for Cardinal Giulio de' Medici, the future Pope Clement VII (1523–34). This initial comes from another missal that he must have illuminated around the same time. This missal was most probably in the sacristy of the Sistine Chapel when it was sacked by Napoleon's troops in 1798. The Englishman William Ottley later acquired a large collection of papal cuttings of which this was one.

Provenance: William Young Ottley (1771–1836) [his sale, Sotheby's, London, 11–12 May 1838, lot 50 (one of three miniatures)]; Robert S. Holford (1808–1892); Sir George Holford (1860–1926) [his sale, Sotheby's, London, 12 July 1927, lot 27]; G. Wells; A. R. H. Mann [his sale, Sotheby's, London, 11 April 1961, lot 77]; [Areade Gallery]; Philip Hofer; private collection, New York; [Bruce Ferrini, Akron].

Bibliography: Alexander 1991, 686–90; Alexander 1992, 32–45; Alexander 1995, 222–23, 239, nos. 117, 128.

Leaf from a Commission

INK, TEMPERA, AND GOLD ON VELLUM, CA. 1523–24; 231 X 157 MM.

BENEDETTO BORDON (ITALIAN, ACTIVE IN PADUA AND VENICE, 1450/55–1539)

82.



2011.69

ST. MARK GIVING THE
KEYS OF VENICE TO
FRANCESCO DE PRIULI.
*Nos Andreas Gritti, Dei
gratia Dux venetiarum*
(Our Andrea Gritti, by
the grace of God Duke
of the Venetians)

This miniature shows St. Mark, patron saint of Venice, holding a book and presenting the keys of the city to the kneeling figure of Francesco de Priuli. The twelve lines below open the text of a ducale issued by Doge Andrea Gritti (1523–38) announcing de Priuli's appointment as procurator of St. Mark's, reportedly in the early 1520s. The de Priuli, a distinguished Venetian family, held the position through fourteen generations from the early fifteenth century through the end of the seventeenth century. Gritti's other ducales, illuminated in a similar style, are preserved in Brescia, Vienna, Venice, Oxford, and elsewhere.

The illumination relates closely to the work of Benedetto Bordon (1450/55–1539), especially the decorative borders, which appear to be edged in thin gilt-bronze bars that give the illusion of fine metalwork. A symmetrical vine scroll highlighted with gold flowers meanders within the bars, the whole set against a deep blue ground. Four oval cartouches contain the lion of St. Mark, St. Anthony the Great, his symbol (a swine), and the de Priuli arms. This exquisite leaf exemplifies the reformation of script and book decoration with its concomitant interest in classical learning. These criteria were developed by the Italian humanist culture of the fifteenth century, then at its zenith.

Provenance: [Sotheby's, London, 25 June 1985, lot 30]; [H. Kraus, New York].

Bibliography: Alexander 1995, 192–94, 208, 223–26, nos. 97, 101, 104, 118 (illus.); Armstrong 1981, 131, no. 44; Canova 1969, 68, 70, 72, 74, 100, 122–30.

Glossary

acanthus

Plant from the Mediterranean region with fleshy, curling, large-lobed, and more or less stylized leaves; often used as ornament in manuscript painting, especially for border decoration.

antiphonary

Also *antiphonal*. A choral book containing the music used in the Divine Office, the cycle of daily devotions of the year. The musical counterpart to the breviary.

bas-de-page

Lower margin; area below the textblock on a manuscript page.

bifolio

A single sheet folded in half to form two folios or four pages.

book of hours

A prayer book intended for lay use in private or family devotions. Books of hours typically contain a compendium of prayers and devotions dedicated to the Virgin Mary and recited or sung at the canonical "hours" (eight set times during the day). To this core were appended other elements such as a calendar, penitential psalms, litanies, suffrages, etc. Elaborate versions contain a full cycle of miniatures as well as involved marginal decorations. Books of hours form the most popular and abundant of all surviving medieval manuscripts.

breviary

Liturgical book comprising hymns, readings, psalms, anthems, and other prayers for the reading of the Daily Office, required of all priests, monks, and nuns.

calamarium

A pouch used by medieval scribes to store pens and related writing instruments such as penknife, stylus, awl, needles, pumice stones.

catchwords

The first word or words of a quire written below the textblock on the verso of the last leaf of the preceding quire; they functioned as guides to the scribe and binder.

choral books

Also *choir books*. Music manuscripts, chiefly the antiphonary and gradual, containing the chants of the Latin liturgy arranged according to the Church calendar as well as their various functions within the liturgy.

codex

Another term for all handwritten books (manuscripts) on individual leaves of vellum that can be turned and read in succession. Succeeded the scroll as the main support for handwritten script in Western Europe.

collation

Analysis of the makeup or sequential arrangement of the quires (also called gatherings) that constitute a codex.

colophon

A passage appearing at the end of a manuscript, recording information about the text, place, and date of execution, and occasionally the name of the scribe.

compline

See *Daily Office*.

Daily Office

A complex round of prayers and readings formulated for recitation at the canonical or liturgical hours of the day and required of all clergy, monks, and nuns: matins (about 2:30 AM), lauds (5:00 AM), prime (6:00 AM), terce (9:00 AM), sext (noon), none (3:00 PM), vespers (sunset), and compline (9:00 PM).

drollery

Also *grotesque*. Animal and human hybrids that inhabit the initials and foliate borders of Gothic manuscript leaves.

evangelary

A book containing the Gospel readings for the Mass, arranged according to the liturgical year (also known as a Gospel lectionary).

evangelists

Sts. Matthew, Mark, Luke, and John—the Four Evangelists—authors of the Gospels whose portraits usually precede their respective texts in certain manuscripts such as the Gospel books and the books of hours.

exemplar

A corrected original from which a duplicate text is copied.

folio

The leaf of a manuscript or codex; usually numbered only on the front side and referred to by its two faces, recto (front) and verso (back). In a manuscript it is customary to count leaves or folios and not pages. May also refer to a large-format book.

formata

A bold formal Gothic bookhand, more elegant than textualis, also known as Gothic black letter.

frontispiece

An illustrated leaf preceding the title page of a book.

gathering

See *quire*.

gloss

A commentary on a text, in smaller script in the margins or between the lines.

Gospel book

Liturgical book containing the complete text of the Gospels of Sts. Matthew, Mark, Luke, and John. Used on the medieval altar in conjunction with the sacramentary, but after the eighth century they were partially replaced by evangelaries.

gradual

Liturgical book containing the noted music and chants for the Mass sung by the choir in response to the celebrant.

historiated initial

An enlarged initial containing individual figures or groups that interact; they often form narrative scenes that illustrate or refer to the text they introduce.

humanistic codex

A book that reflects the conscious reformation of script and book design promoted by the Italian humanists of the fourteenth and fifteenth centuries. The book aesthetic of this period reflecting the revival of classical learning.

illuminator

The decorator or painter of a vellum codex.

incipit

The opening words of a text in Latin. *Beatus vir* (Blessed is the man) is the incipit of the first Psalm.

incunabula

Early printed books; especially books printed before 1500.

initial

An emphasized letter at the beginning of a text; used in medieval manuscripts to form breaks within a text and to prioritize the components of the text by drawing the attention of the reader; a purely medieval invention and often lavishly decorated. See also *historiated initial*.

lauds

See *Daily Office*.

litany

A form of prayer consisting of a series of invocations for deliverance or intercession. They were addressed in a formal and hierarchical sequence to the Trinity, the Virgin, the angels, and then the saints according to their rank as apostles, martyrs, confessors, and virgins.

liturgy

The form(s) of the Church's public worship; ritual.

matins

See *Daily Office*.

miniature

A picture, frequently narrative, used as illustration in a manuscript (from Latin *minium*, a red pigment used in manuscript painting).

missal

The service book of the altar. A book used by the celebrant at Mass; contains all spoken and chanted texts for the celebrant with directions. Arranged according to the liturgical calendar.

none

See *Daily Office*.

parchment

The skin of animals (cattle, sheep, or goats) used as manuscript leaves, prepared by soaking and stretching. See also *vellum*, with which it is often used interchangeably.

prickings

Holes formed by a stylus along the edge of a sheet of vellum or parchment; used as an aid in ruling in preparation for copying.

prime

See *Daily Office*.

psalter

A book containing all 150 Psalms.

quire

Also *gathering*. A group of leaves folded in half to form bifolios and inserted one inside the other. They were then collated with other quires and stitched together to form a codex or book.

recto

In a bound open manuscript, the right side of a leaf.

rubric

Heading and explanatory note written in red ink (from the Latin *rubrum* meaning red).

sacramentary

Service book used at the altar containing the prayers recited by the priest (or bishop) at High Mass.

scriptorium

A special room used for the writing or copying of books.

sext

See *Daily Office*.

stylus

A pointed instrument used for inserting prickings in vellum; also used for drypoint ruling and drawing.

suffrages

Prayers of petition to the saints for intercession or aid; found in books of hours.

terce

See *Daily Office*.

textualis

Standard Gothic bookhand of the thirteenth century and later; used for ordinary books.

use

Variations within the text of manuscript (calendar, litanies, etc.) peculiar to a diocese, town, or religious order. An aid to scholars in localizing a manuscript ("Use of Paris").

vellum

Another term for animal skin in general and often used interchangeably with parchment. Also used to refer specifically to prepared calfskin, a thinner and finer support used for leaves in smaller manuscripts like books of hours, psalters, and octavo Bibles.

verso

Reverse side of a leaf or folio. In a bound open codex, that on the left.

vespers

See *Daily Office*.

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